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OCTOBER, 1960 35 CENTS

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# Musical Courier

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# LETTERS

## Hail Carnegie!

Dear Editor:

I trust I am not too tardy in joining the vast chorus of acclamation that is greeting the restitution of a landmark. I want to voice my felicitations to the City Government, headed by Mayor Robert F. Wagner, for their fine-spirited role in championing the effort to save Carnegie Hall.

It was certainly a heart-warming occasion when the Mayor presided at the re-dedication ceremonies of the venerable Hall on Sept. 26.

Three cheers for Carnegie in its very becoming, new white-and-gold dress!

HAMILTON GOLDEN

## Liked "The Managers Speak"

Dear Mrs. Trompeter:

Let me begin by complimenting you on the excellent and most informative latest issue of MUSICAL COURIER (July, 1960). It contained many facts and much news which I found both interesting and valuable. Most especially, the feature article, "The Managers Speak," I found to be a particularly penetrating analysis. . . .

Yours very sincerely,
FRANCOIS D'ALBERT,
President,
The Chicago Conservatory

## Permission Gladly Granted

Editor, MUSICAL COURIER:

You are no doubt familiar with *The Peabody Notes*, published three times yearly by Peabody Conservatory . . . I have been impressed with the article "What Price a Musical Career?" which appeared in your July issue, and I feel we could do an immense service for our young musicians and students by reprinting this article in the *Notes* for the benefit of those who may not already have read it. . . . We would, of course, give all due credit to the author and original publication. . . . I shall be most eager to learn your reaction to this proposal. Thank you very much indeed.

H. DONALD SPATZ,
Director Public Relations,
Peabody Conservatory of Music

## Finds Courier Helpful

Editor, MUSICAL COURIER:

. . . Your magazine has been a constant source of information and most helpful in my work.

With kind regards,
IRVING GUTTMAN,
Artistic Director,
Vancouver Opera Association

**The color photograph of Eleanor Steber as Fiordiligi in Mozart's "Cosi Fan Tutte" on the front cover is by Sedge LeBlang.**


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October, 1960
Eightieth Year

## Town Hall Series Aims To Help Young Artists

To help further the careers of young musical artists, Town Hall will co-sponsor more than 100 concerts and other music events during the 1960-61 season, Associate Dean Ormond Drake of New York University, Town Hall's director, announced on Sept. 11.

Joint presentations with concert managers and music organizations will include opera, chamber music, orchestral programs, and vocal and instrumental recitals. The cooperative events will be staged with the Concert Artists Guild, Norman Seaman Presentations, soprano Winifred Cecil, and the Amato Opera Company.

The schedule with Mr. Seaman, which will consist of piano and chamber music concerts, was to begin on Sept. 13. Monthly audition-recitals with the Concert Artists Guild are to be presented on Friday evenings, beginning Oct. 14. Town Hall "Operas-in-Brief," featuring young vocalists with the Amato Company, will start on Oct. 11. Winifred Cecil's "The Joy in Singing" lecture-recital series, a ten-session study of song repertory through stage presentations, opens on Nov. 14.

"The major purpose of these events is to provide solid platform experience for the aspiring musician," Dean Drake said. "Working before actual audiences is the first step toward solving the young artist's twin career problems of gaining recognition and earning a living. We are confident that these joint presentations will aid many promising young people."

## AGMA Protests Dancers' Ban in Cultural Exchanges

The American Guild of Musical Artists (AGMA), representing the dancers in the fields of opera, concert and ballet in the United States and Canada, has released a copy of a letter to Secretary of State Herter protesting the recently announced policy of the Department of State to curtail, during this and the next fiscal year, the sending of dance groups abroad under the President's International Program for Cultural Exchange.

The letter said in part: "The dance form has universal appeal and knows no language barrier and is the most readily understood of all the forms of art. To eliminate this form from the Program seems to us to eliminate the best spokesman for the United States. AGMA does not maintain that the other Arts should not be represented on the Program and we applaud the fact that there may be a drama group touring overseas next year; nevertheless, we do not think it should be necessary to do one thing at the expense of another. . . . AGMA, therefore, strongly urges the Department of State to modify its announced policy and to include some dance companies in this and next year's program."

## Baldwin Named Official Piano For Philadelphia Orchestra

James M. E. Mixter, vice-president of the Baldwin Piano Company of Cincinnati, and Roger G. Hall, manager of the Philadelphia Orchestra, have announced that the Baldwin Piano will be the official piano of the Orchestra beginning with the 1960-61 season. The announcement marks the third time the Orchestra has named an "official" piano in its 60-year history.

SVIATOSLOV RICHTER, *the noted pianist, will make his American debut as soloist with the Chicago Symphony Orchestra under Fritz Reiner on Oct. 15. The pianist will give no less than five Carnegie Hall, New York, recitals in a week. The dates of these events are Oct. 19, 23, 25, 28 and 30.*

## National Symphony Enlarges Plans for 1960-61 Season

Raymond F. Kohn, manager of the National Symphony, has announced plans for the Orchestra's 30th season. All three series in Washington have been increased—the midweek concerts to 18 pairs of evening performances. The matinee series, which has sold out by season subscription for two years, has added another concert to bring the total to nine, and the suburban Prince Georges Series, played on the Maryland University campus, has been increased to five concerts.

In addition to Howard Mitchell, the musical director, and the National Symphony, the Philadelphia Orchestra and Boston Symphony will again be on the evening series. The New York City Ballet will again be featured on both evening and matinee concerts. Guest artists to appear next season include Van Cliburn, Leontyne Price, Dame Myra Hess, Isaac Stern, Lorin Hollander, Byron Janis, Zino Francescatti, Leonard Pennario and Henryk Szeryng. Georges Georgescu will be a guest conductor. The season will open on Oct. 11 and 12 with all-orchestral concerts in Constitution Hall. The Matinee and Prince Georges Series open on Oct. 13.

## Bell Telephone Hour Will Feature U. S. Music

With Donald Voorhees conducting the orchestra, "Music of the U.S.A." will be presented on the Bell Telephone Hour programs over NBC-TV on Oct. 28, and Nov. 11, 9-10 P. M., EST. "One Nation Indivisible," with Robert Preston as host and narrator, will present music from the four corners of the nation as well as popular election campaign songs of the last century, on Oct. 28. Peter Palmer, Jimmie Rodgers, Jo Stafford, and Mahalia Jackson will be featured. The program will include county fair songs from the North, blues from the South, Broadway songs from the East and ballads from the West.

Metropolitan Opera soprano Patrice Munsel will be hostess on the program of Friday, Oct. 14, to be called "The Music of Vincent Youmans." Other stars of the program will include singers Janet Blair and Earl Wrightson; dancers Gretchen Wyler and Bambi Lynn; Red Nichols and his band; the Norman Luboff Choir; Mr. Voorhees and the Bell Telephone Orchestra.

The Bell Telephone Hour opened its 1960-1961 season on Sept. 30 with Van Cliburn, Benny Goodman, Sally Ann Howes and Howard Keel as soloists.

## Theatre Musicians Sign Pact With Producers

A settlement was achieved on Sept. 14 in the wage dispute between Local 802, AFM, and the League of New York Theaters, which is composed of producers and theater owners. A three-year contract, retroactive to Labor Day, was signed the following day. It provides for a new pension plan, based on one arrived at by Actors' Equity recently, which requires producers to contribute one per cent of the salary for the first year and two per cent of the second, with three per cent for each year after that until the sixth. Layoffs, except for summer shows with poor financial returns, must be limited to a maximum of two weeks each year, and for any other longer term the musicians would be paid their full rates. The new salary minimums for musicians in musicals will be $170 instead of $155.50 weekly, and for those in dramatic shows $119.50 instead of $109.35.

## Montreal Planning New Major Concert Hall

A concert hall of modern design seating 3,100 persons, which aims to present programs for both the English and the French-speaking population of Montreal, is being planned in the Canadian city. It will be the main unit in a series of structures to be built at a cost estimated at $13,500,000. The administrative body behind the project is the Sir Georges Etienne Cartier Corp., of which Claude Robillard is the managing director. A new Place des Arts is being designed that will include six projects. Among these are the concert hall; a theatre seating 1,250; a chamber music building; a shopping center, underground garages, and an outdoor plaza. The Province and the City of Montreal are giving the project support and encouragement.


**Friedberg Management, Inc.**

*Founded in 1912 by Annie Friedberg*

Steinway Hall, 113 W. 57th St., N. Y. 19, N. Y.

**MYRA HESS**

*Pianist*

**Gyorgy SANDOR**

*Pianist*

**Joseph SCHUSTER**

*'Cellist*

# NEWS OF MANAGEMENT

■ The Israel Philharmonic Orchestra, under the baton of Carlo Maria Giulini, arrives for its second American tour this month under the management of S. Hurok. The first New York concerts are being given at Carnegie Hall on Oct. 17 and 18. Under the same management, Sviotoslav Richter, noted Russian pianist, will appear in the same hall on Oct. 19, 23, 25, 28 and 30.

■ S. Hurok has added three artists to his roster. They are Leonie Rysanek, Viennese dramatic soprano of the Metropolitan Opera, San Francisco Opera, Munich Staatsoper, and La Scala, Milan; Giorgio Tozzi, the distinguished American basso of the Metropolitan and San Francisco Opera; and Elinor Ross, the American dramatic soprano whose recent first appearances at the Caramoor Festival, Cincinnati Summer Opera and Chicago Lyric Opera won her ovations.

■ Accompanists Unlimited, with headquarters in Chicago, announces the opening of its New York branch office under the management of Martin Smith. Re-instituting the service to New York City area teachers, schools, artists and organizations enjoyed by them over the past decade, the agency office will be located at 245 West 107th Street, Suite 8-A, New York 25, telephone RI 9-0800.

■ Walter Homburger of Toronto announces the signing of Rohan de Saram, 21-year-old Singhalese 'cellist, who will make his North American debut in January as soloist with the New York Philharmonic. Mr. de Saram, a pupil of Casals, will return for his first North American tour in the fall of 1961. Following his appearances at the Stratford (Ont.) and Vancouver Festivals Glenn Gould will open his North American tour with an appearance with the New Haven Symphony in October. Among his many engagements are recitals in leading cities and appearances with orchestras throughout the United States and Canada, including the New York Philharmonic. Bass-baritone Donald Bell recently completed his third season at the Bayreuth Festival. Following European engagements this fall, Mr. Bell will return for his second North American tour, opening with performances in "Messiah" in Ann Arbor in December.

■ Martha Moore Smith Enterprises, with offices at the Hotel Ansonia, announces the signing of a personal representative contract with Floyd Worthington, American baritone, for the 1960-61 season. In late September he began a European tour of six weeks, giving recitals in Stockholm, Hamburg, Berlin, Vienna, Zurich, Amsterdam and London, and making radio and TV appearances in Western Europe. He returns to America in late November to fulfill concert engagements in this country.

■ Thea Dispeker announces that Hans Busch, having directed a TV production of "Gianni Schicchi" in Hamburg with Peter Herman Aadler conducting, and Ralph Herbert in the title role last June, also directed the Santa Fe Opera's productions of Stravinsky's Oedipus Rex" (the composer conducting), "Gianni Schicchi" with Jose Ferrer as Schicchi, and the "Marriage of Figaro." As head of the Santa Fe Opera School, he also directed two programs of operatic excerpts. This winter he will direct Strauss' "Arabella" at the Metropolitan Opera and will teach and stage several operas at Indiana University.

### United Audience Service Appoints Staff Members

The rapid growth of United Audience Service, Division of United Performing Arts, Incorporated, during its first six months of activity in the organized audience field has resulted in further expansion and the appointment of several additional important staff members. Harlowe F. Dean, President of United, announces the appointment of Miss Ruth Riggs as Director of Field Services — Northern Division — for theater; Mrs. Helen H. Williams, Director of Booking Services; and Mr. Jule Foster, Director of Production Services, Jazz Division.

Miss Riggs was formerly a representative and Regional Manager of Civic Concert Service, Inc., and more recently has been associated with Broadway Theatre Alliance, Inc., and has been active in the field of road theater promotion. Miss Williams comes to United after having served for several years as Director of Information Services and Secretary to the Executive Vice President of Civic Concert Service, Inc. Mr. Foster was one of the founders and is Dean of the School of Jazz in Lenox, Mass. He also has been manager of the Berkshire Music Barn, America's only summer-long jazz concert series. Four additional executive and field staff members are being added this month and will be announced in a subsequent issue.

# NOTICE TO ARTIST MANAGERS

**To continue our service in the best interests of local Community Concert Associations and concert artists alike, Community Concerts Inc. wishes to make available to all Community Associations the widest possible list of artist availabilities.**

**Any manager, representing a concert artist or attraction who desires to perform before Community Concert audiences and who agrees to grant to Community Concerts a margin equal to that customarily received by Community Concerts from artists with comparable fees, is invited to submit such artist's or attraction's general availability for the season 1961-1962, together with his established concert fee for Community Concert Associations. This information will then be furnished to all Community Concert Associations.**

**Please address statements in writing on or before November 16, 1960, to:**

*J. Warren Tapscott*
*Community Concerts Inc.*
*165 West 57th Street*
*New York 19, New York*

# NEW STAGING in OPERA IDEAS

*The Trial, Prologue to "Peter Grimes," with* RICHARD CASSILLY *as Grimes in the dock at right. (Photos by Grauman Marks).*

**By DINO YANNOPOULOS**

AN operatic revolution is taking place today. Ancient ideas for productions are being swept out along with antiquated—and in some cases crumbling — scenery. Oceans of billowing painted canvas are being replaced with "built" and stylized settings.

Along with the new ideas which are bringing a breath of fresh air into the field—such as the stylized productions at Bayreuth and elsewhere — the American operatic world is also developing a new and revitalized staging. The second oldest operatic institution in the country was the one to start this revolutionary campaign.

It is now two years since John L. Magro, Cincinnati advertising agency president and chairman of the Summer Opera's board, decided on a "new deal" and appointed the writer as artistic director; Wolfgang Roth as scenic designer, and Nelle Fisher as choreographer, to give the summer opera a complete "New Look."

The 1960 season—the 40th year of this outdoor opera house—has ended "in the black." New concepts of theatre and staging were brought into operatic productions without losing musical values. Not the least aspect of this is vividness of effect, serviceableness of built units which may be transformed into different designs.

And the consequent economy! I hope it is not being immodest when I say that the entire fourteen operas at the Cincinnati Summer Opera this year did not cost as much as one lavish new production at the Metropolitan, the Chicago Lyric, or the San Francisco Opera. And ticket sales, which two years ago were languishing disastrously, have jumped as much as fifty per cent in two seasons.

Our triumvirate, to which this task was entrusted, fortunately had experience, ingenuity and ability to stand on tradition and not throw it away. The next step was to build on it with imagination. I feel that in this way opera has been made enjoyable even to the uninitiated in this art-form and more thrilling to the initiated. We are much encouraged by the fact that teenagers are attending in increasing numbers. In this lies the greatest strength for the future of opera.

■ The "New Look," in its essentials, consisted in a permanent but adaptable basic set for the proscenium arch, which is augmented by suggestive flats, ramps and steps, and with a cyclorama screen for the projection of slides to complete the scenic effects.

We paint with lights and projections, and cover units with grey velour, which can be turned into red, green or black with lighting. These, plus the audience's imagination are what help make up the "New Look."

Because of the limitations of both stage space and finances, productions had to be less cumbersome in their physical effects. Through this new simplicity, strength has been gained.

Thanks to the magic of lighting and projections on the cyclorama screen, the basic scenery of modular utility, the theatrical staging effects, the opera productions are winning new interest.

■ There are many ways to overcome circumscribed space. The limitless sky, for example, is suggested by the cyclorama. In "Salome" this season we portrayed the Judean night with melting lighting and paved the smallish palace terrace with a simulated mosaic which seemed to stretch far beyond the eye.

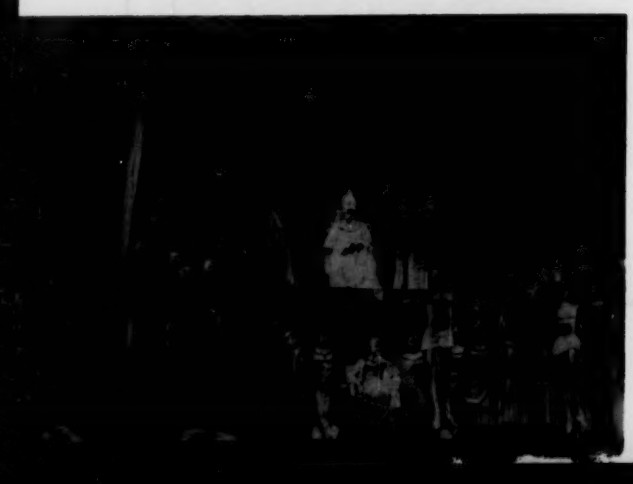
The other chief novelty this year was Britten's "Peter Grimes," the scenes of which are laid in a small English fishing village. We use symbolic devices at every opportunity. In this seaside work, with its eerie atmosphere, large nets were suspended over the stage that kept this locale ever in mind, and the entr'-acte curtain was composed of a netlike design, behind which was another curtain.

One of the most vivid of our productions this season was the opening night's performance of Verdi's "Macbeth," staged for the first time by the Summer Opera. For this grim opera of murder and retribution, the settings are properly stark and there are no frivolous touches. Among the features are three huge and rough columns which loom over the scene with a sort of "Stonehenge" effect.

■ In "Aida," since we did not have a stage floor to accommodate large masses, we solved the problem by creating a number of levels, so that various groups were raised above the stage, with the King at center on his lofty throne. In fact, units were used in other operas—the tomb in which the lovers die being also a fireplace in another setting!

In "La Traviata" a simple back setting remained throughout, but it was given different accents by the use of lighting, projections, and various "props." In this work the sets huddle around an overhead arch that folds this way and that, as the action moves from drawing room to boudoir. Realistic "props" of chandeliers, period chairs, drapes of vivid colors are added to suggest the "wicked" atmosphere of a gaming room, for example, or the bucolic peace of Violetta's retreat in the country. (In

*(Continued on page 24)*



*Triumphal Scene from "Aida" with* GLORIA LANE *as Amneris (center) and* CARL PALANGI *(seated above) as The King.*

*Dino Yannopoulos, Stage Director for the Metropolitan and the San Francisco Opera Companies, and Artistic Director of the Cincinnati Summer Opera, has made guest productions as régisseur for many other organizations in this country and Europe.*

# STEBER, Queen of Opera

WHEN Eleanor Steber recently added her 44th role to a long and refulgent repertory, it seemed a fitting juncture for her to look back over this gallery of ladies of various stations, mostly heroines of rank and beauty, dressed in satins and laces. Since that night in December, 1940, when the American soprano made her Metropolitan Opera debut as **Sophie** in "Der Rosenkavalier", she has shown one of the most amazing records of accomplishment.

The Steber voice and artistry are marks at which other singers may well aim, for she has exhibited a kind of versatility that takes in most phases of the soprano category.

Her "Met" roles with which we have become familiar range from **Micaela** and **Manon Lescaut** to the **Countess** in "The Marriage of Figaro". In 1949 she appeared as the **Marschallin** in "Der Rosenkavalier" at the "Met"—the first time that an American singer had taken both that role and that of **Sophie** in the Strauss work. Her repertoire also takes in Wagner, including **Elsa, Eva** and **Senta.**

When the first International Greek Festival of Music and Drama took place at Athens in 1955, in the Herodotus Theatre at the foot of the Acropolis, Miss Steber was invited to star as **Ilia** in Mozart's "Idomeneo". Acclaimed by an international audience, she thus added to an impressive gallery of Mozart heroines which includes not only the Countess (mentioned above) but **Donna Anna** and **Elvira** in "Don Giovanni", **Constanza** in "The Abduction from the Seraglio", **Pamina** in "The Magic Flute" and **Fiordiligi** in "Cosi Fan Tutte" (in which role she is portrayed on the front cover of this issue).

Among the contemporary works in which this versatile singer has appeared are Berg's "Wozzeck", in which she created a strong impression as the willful **Marie** in the first "Met" hearing of the work in 1959-60, and in Samuel Barber's "Vanessa", in which she created the title role several seasons ago. Among the more athletic roles she portrays is **Minnie** in Puccini's "The Girl of the Golden West". Other parts include **Desdemona, Marguerite, Violetta** . . . the list is seemingly endless. One day she even achieved the feat of singing **Desdemona** in the afternoon and **Fiordiligi** in the evening at the Metropolitan!

Miss Steber has sung in most of the major cities in Europe including Vienna, Bayreuth (where she opened one year's festival as **Elsa**), Edinburgh, Belgrade and the music festivals at Glyndebourne, Edinburgh, Prades and Florence, where she appeared as **Minnie** with great success. In fact the rootin', tootin' last-named heroine is so much to her taste that she once uttered a plaintive sigh for an alter-career as a rancher in Colorado!

Married to Major Gordon J. Andrews, the soprano finds time for some housekeeping in between all this lyric activity in opera and concerts—the last phase included singing the role of **Marguerite** in "The Damnation of Faust" at the 1960 Berkshire Festival under the direction of Charles Munch.

**Left, Marschallin in "Der Rosenkavalier." Above, as Arabella in Strauss' opera.**

**As Minnie in "Girl of the Golden West"; right, as Manon Lescaut.**

**Above, l. to r., as Tosca, Donna Anna and Elsa. Below, left, as Madeleine in "Andrea Chenier"; center, as Desdemona; right, as Vanessa in the opera of that name, by Samuel Barber, a role which she created.**

# Making the Opera Workshop WORK

## Manhattan School of Music Is One of the Progressive Organizations in a Field Which Now Numbers Hundreds in the U. S.

By JOHN BROWNLEE

IN no area of music has interest grown so rapidly and to such an extent as in opera. From a handful of opera-producing companies a mere 25 years ago there are now nearly 1,000—most of them opera workshops. The reasons are many: the tours and broadcasts of the Metropolitan Opera, recordings, televised operas, the increasingly musically sophisticated public, and the opera workshops of which an astonishing number present operas which have been specially written for children, the standard repertory, a vast and varied list. Almost every music school has an opera workshop, and most colleges, many high schools, women's clubs, even Rotary.

So great the interest and so vast the problems that two organizations have been established to act as clearing houses—for information, for singers, for sets, for repertory—the Central Opera Service, set up by the National Council of the Metropolitan Opera in 1954, and the National Opera Association, established by the congressionally-chartered National Music Council in 1955.

What is an "opera workshop"? Just what the name implies, a workshop wherein singers study for performance of operatic roles. Perhaps I can best illustrate by what we have done at Manhattan School of Music. There has been an opera workshop at Manhattan School since 1946, first under the direction of the late Friedrich Schorr and since 1953 under my direction. Singers have studied roles and performed them at the school, and generally every other year we have given performances at the Hunter College Playhouse which have included the American premiere of Donizetti's "Rita", Dello Joio's "The Ruby", etc. Two years ago we received a substantial donation from a man who prefers to remain anonymous, which has allowed a great expansion of the Manhattan Opera Workshop and the creation of a truly repertory theatre for advanced students, emphasizing the standard repertory, the roles that singers must know in any company they may join.

■ Last year, the first of this expanded program, we presented six opera bills of nine different operas. There was one guest artist Kiyoko Otani, the famous Japanese soprano, who sang the title role in "Yu-Zuru"; 37 student singers learned 72 roles, in addition to the choruses that appeared in several operas and the eight youngsters from a Bronx Junior High School who appeared in three performances of one opera, singing in Japanese. Operas were sung in four languages: French (Bizet's "Les Pêcheurs de Perles"), Italian "Rigoletto," "Cavalleria Rusticana," "Pagliacci" and "La Bohème"). Three were sung in English (two of the Puccini Triptych in translation, "Il Tabarro" and "Suor Angelica," and one the world premiere of Seymour Barab's "The Maletroit Door" and one was sung in Japanese, Ikuna Dan's "Yu-Zuru," given its American premiere under the composer's direction.

Two performances of each opera were given (three of the Japanese opera), generally with alternating casts. For each of the nine operas two casts had four weeks in which to learn their roles, even in so unfamiliar a language as Japanese. All operas were fully staged, costumed where possible, sung sometimes with piano accompaniment, sometimes with orchestra, but always under the conductor, Emerson Buckley's, direction. This year as last year, in addition to the coaching of roles and languages, members of the opera workshop study acting for the lyric stage with Basil Langton, distinguished actor-director, and the anatomy of movement (which one newspaper described as "how to take the gawk out of walk") with Dorothea Spaeth. The stage direction is in the capable hands of Carlton Gauld, noted stage director of the New York City Opera and long-time leading bass-baritone of the Opéra-Comique in Paris.

■ Last year, the grant given for the opera workshop enabled us to give full scholarships to 25 young singers, and I dare to hope that at the end of the year they had some knowledge of repertoire, how to wear costumes and move more freely on stage; how to project themselves into roles and sing with a conductor—in other words, sound basic training towards a professional career.

This year we plan to continue with a somewhat less hectic schedule; scholarships will again be given and four or five productions will be mounted, the list to be announced later when auditions are completed.

JOHN BROWNLEE *as Don Alfonso in Mozart's "Così Fan Tutte," one of his most famous and frequently sung roles, in which he will appear with members of the Manhattan Opera Workshop at the school's Hubbard Auditorium in April,* 1961.

■ In addition to the expanded opera workshop program during the school year, we have been able to add an opera workshop to the curriculum of the Manhattan Summer School. The Summer Opera Workshop is under the direction of Dr. Peter Paul Fuchs, head of the opera workshop at Louisiana State University in Baton Rouge and president of the National Opera Association. In 1959, the first year of the Summer Opera Workshop, two one-act operas were presented in the school's Hubbard Auditorium and repeated at the White Barn Theatre, Westport, Conn., Jan Meyerowitz's "The Meeting" and the U. S. premiere of Herman Reutter's "The Road to Happytown" in Dr. Fuchs' translation. Last summer, besides two evenings of extracts from nine different operas involving seventeen singers, the Summer Opera Workshop presented Benjamin Britten's "The Rape of Lucretia," with Dr. Fuchs as conductor and stage director and complete stage sets designed and built by Richard Villarrubia, set designer and assistant stage director of the New Orleans Opera and a student in the Summer Opera Workshop.

This summer expansion of our winter program we hope to continue with an eight-week course of concentrated training, open to stage directors and conductors as well as singers, under Dr. Fuchs' direction.

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JOHN BROWNLEE *is director of the Manhattan School of Music and director of the school's famed opera workshop, co-chairman of the Central Opera Service and president of AGMA. The discovery and protégé of the legendary Dame Nellie Melba, he made his operatic debut as Marcello in her farewell performance of "La Boheme" at London's Covent Garden in* 1926 *and has since then been leading baritone of the Glyndebourne Opera Company, Covent Garden, the Paris Opera, the Metropolitan and other leading opera companies.*

### Hautzig Scores with Berlin Philharmonic

Walter Hautzig, pianist, made a successful debut as soloist with the Berlin Philharmonic Orchestra in two concerts under the baton of Witold Rowicki in September. He was later to visit Sweden, Norway, Finland, Belgium and France for orchestral and recital appearances. After his return to the U. S. in late October, he will make a coast-to-coast tour here ending in May.

# What about TELEVISED OPERA?

## The Cost Factor Is a Strong Brake on the Industry, Says Giuseppe Bamboschek

BAMBOSCHEK *on the Podium in the Philadelphia Academy of Music.*

PRODUCING opera in the theatre and on television presents problems in the present period, according to Giuseppe Bamboschek, General Manager of the Philadelphia Grand Opera Company. There are, for example, the rising costs of production, the increasing fees asked by front-line artists, and—on the air—the almost prohibitive charges for time on the leading networks.

Maestro Bamboschek has a long memory of opera productions in this country. His activities began in the fabled days of great, now dead singers at the Metropolitan, before the idea of viewing opera in one's own living-room was even thought of.

But he has adapted with ease to modern developments. On his record card there is the credit of having produced a series of "Opera Cameos" for five years, first on Channel 11 (Station WPIX) and later on Channel 9 (Station WABC-TV). These numbered 26 presentations each season, and included some relatively rare works for video such as "La Sonnambula" and "La Fanciulla del West". For two years, Giovanni Martinelli, beloved former "Met" tenor, served as master of ceremonies and teller of the plots in these telecasts from 7:30 to 8 p.m. on Sundays. No doubt, this did a good deal to "break the ice" for opera on television, to make it seem a less foreign and more understandable medium, for the telecasts stressed realism in the acting whenever it was possible. And the stories were explained in such a way that the conflicts might have happened to any one in the next street.

"Among the problems in producing opera on television," said Bamboschek recently, "are all the mounting costs of production and air time. There is a fund of good artists available, but their fees are going up. Some of the headliners have been spoiled by the large sums paid for just an aria or two on the larger shows, and ask from $3000 to $5000 for an appearance—which just about makes the intimate opera cameo impossible to do—with headliners, at least. Then there are the exorbitant rates for time on the air—so that generous sponsors are frightened away. I understand that even the NBC Opera Company, which has done some splendid things, had to whittle its budget.

"Of course, there are the technical problems, too. The TV stage is a relatively small one—it does not offer much chance for movement by masses. This is a virtue, in one sense. It makes our work more concentrated, and there is a compensating gain in intensity, since the camera can concentrate on close-ups. We view the faces of Tosca and Scarpia when they are racked by conflicting emotions, or that of Violetta when she reads the letter that tells her she has been unjustly deserted by her lover.

"All movements must be calculated very carefully, always with the visual element in mind, for too much concentration of the camera on any thing or person gives an unintended prominence and dramatic significance to it. Video asks for a different way of staging opera from that of the traditional opera house. In TV the director must always have in mind the visual picture that his singers will make. Added to this is the greater complication of having the scenes taken with alternating shots from three cameras. All action must be coordinated with the music, adjusted as to the timing, and the like. Though television opera has a great future, it still has a long way to go."

■ As to his activities in Philadelphia, he says: "We feel the function of an opera company is greater than producing fine performances of works in the standard repertory. We feel it is our duty to put before the public great works that deserve to be heard—that must be kept before the public if they are to achieve their rightful place in the operatic firmament. Such goals involve financial risks that opera companies are in a poor position to take—but it must be done. In the last several seasons we have mounted productions of Montemezzi's 'L'Amore dei Tre Re' and Puccini's 'La Rondine' with critical acclaim—and substantial losses at the box-office. We expected the latter, but the enthusiasm of the critics and audiences was rewarding beyond our finest hopes.

"This season the Philadelphia Grand Opera is proud again to include 'L'Amore' and 'La Rondine' in its offerings, together with such popular favorites as 'Traviata,' 'Aida' and 'Boheme.' This season we hope to learn whether a public introduced to beautiful but lesser known works will respond the second and third time around.

■ "Another responsibility of the modern opera company is to serve as a showcase for the new talents being developed in every quarter of this great country. Surely the question of our nation's artistic maturity is answered by fine young talents like Anna Moffo, Barry Morell and John Reardon, among others. They will head the cast in our opening production of 'Traviata' this season. We have a sentimental feeling about Miss Moffo, who comes from nearby West Chester, Pa., and who helped sell out last season's production of this work. Many who were turned away will thus have a chance of hearing this young Metropolitan Opera soprano."

R. M. K.


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**Bernard Izzo,** Baritone

# Castings and Contests

## "Met" Opera National Council 1961 Regional Auditions

The 1961 Regional Auditions to be held by the National Council of the Metropolitan Opera, to select the best and most talented young singers, have been arranged for the following dates:

Twin Cities (Minneapolis and St. Paul), Friday, Jan. 13.
Chicago, Saturday, Jan. 28.
Salt Lake City, Saturday, Feb. 4.
San Antonio, Saturday, Feb. 4.
New Orleans, Monday, Feb. 6.
Detroit, Friday, Feb. 10.
Boston, Sunday, Feb. 12.
Los Angeles, Friday, Feb. 17.
Seattle, Sunday, Feb. 19.
Cleveland, Sunday, Feb. 26.
Tulsa, Saturday, March 11.
Washington, D.C., Saturday, March 18.

This is a preliminary announcement; fuller details will be announced later, giving the hours and places, as well as the local chairmen of the contests.

For information about the Eastern Regional Auditions, including those in New York City, those interested should write to: National Council of the Metropolitan Opera, 147 West 39th St., New York 36, N. Y.

## Leventritt Award Finals

The finals of the 1960 Leventritt international piano competition will take place in Carnegie Hall on Wednesday, Oct. 12, at 8:00 P. M., at a public concert featuring the finalists as soloists with the Symphony of the Air under the direction of Milton Katims. The board of judges for this year's contest includes Leonard Bernstein, Abram Chasins, Leon Fleisher, Lukas Foss, Claude Frank, Gita Gradova, Gary Graffman, Mieczyslaw Horszowski, Eugene Istomin, Milton Katims, Leopold Mannes, Nadia Reisenberg, Rudolf Serkin and Alfred Wallenstein.

The finalists will be chosen from a list of about 50 contestants whose applications met the rigorous initial requirements for the competition. Prior to the Oct. 12 concert they will go through a series of preliminaries and semi-finals.

If a winner is chosen at the Carnegie Hall finals, a public announcement will be made at the conclusion of the concert. First prize this year includes a $1000 cash purse and solo engagements with the New York Philharmonic, Cleveland, Buffalo, Detroit, Denver, New Haven and Pittsburgh orchestras. As in the past, a winner will be designated only if the board of judges feels that one of the finalists is ready to be launched on a concert career of these major proportions.

Prizes for runner-ups include orchestra engagements throughout the United States. These are arranged in cooperation with the American Symphony Orchestra League. This year an important new project has been initiated which adds to the list of professional opportunities offered finalists: under a special grant from the Morris Morgenstern Foundation, Leventritt finalists are being booked as solo recitalists at a selected list of universities and colleges.

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## Fulbright Awards Open

An opportunity to study in foreign lands during 1961-62 will be available to young American singers, musicians, and students of voice, instrumental music, composition and musicology under the educational exchange program of the Department of State, it has been announced by the Institute of International Education.

Awards under the Fulbright Act, which is operative in 30 participating countries, are given for study in Europe, Latin America, and the Asia-Pacific area, and cover tuition, maintenance, and travel to and from the country of choice for an academic year. In 17 Latin American countries, grants are made under the Government's Inter-American Cultural Convention program.

The Institute of International Education is receiving applications for these scholarships until Nov. 1, 1960. General eligibility requirements are U. S. citizenship, a Bachelor's degree or its equivalent in professional training, language ability commensurate with the demands of the proposed study project, and good health. Preference is given to applicants under 35 years of age.

Competitions for the 1961-62 academic year close Nov. 1, 1960. Requests for applications must be postmarked before Oct. 15, 1960. Completed forms must be submitted by Nov. 1.

Applicants will be asked for a statement of their reasons for desiring to study abroad and for a preliminary plan of their proposed study. Persons interested in the scholarship awards should write to the Institute of International Education, Information and Counseling Division, 1 East 67 Street, New York 21, N. Y., or to any of the Institute's regional offices for further information and application forms.

Addresses of the regional offices are as follows:

Midwest Office: 116 South Michigan Ave., Chicago 3, Ill., CEntral 6-8232.

Rocky Mountain Office: 1605 Pennsylvania St., Denver 3, Colo., AComa 2-1895.

Southwest Office: 731 Texas National Bank Building, 1300 Main Street, Houston 2, Tex., CApital 8-7497.

Washington and Southeast Office: 1530 P Street, N. W., Washington 5, D. C., DUpont 7-4545.

West Coast Office: 291 Geary Street, San Francisco 2, Calif., DOuglas 2-6520.

■ The Liederkranz Foundation, Inc., of New York has announced a contest for gifted singers of all nationalities in the opera, light opera and concert fields, for which scholarships of $1,000, $500 and $250 will be given.

Opportunities will also be offered to a limited number of other contestants to participate in the newly organized Liederkranz Opera and Concert Workshop under the guidance of prominent stage directors and conductors.

The scholarships are sponsored by the Liederkranz of the City of New York (a 113-year-old musical society), under the supervision of the Foundation's Advisory Board, which includes Rise Stevens, Dimitri Mitropoulos, Lauritz Melchior, Milton Cross and Gerhard Pechner.

Applicants should be between the ages of 17 and 30, with vocal training and experience. They should write for further details and application forms, before Oct. 15, 1960, to: The Liederkranz Foundation, Inc., 6 East 87th St., New York 28, N. Y., attention Gerhard Pechner.

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The National Arts Club, 15 Gramercy Park South, New York 3, N. Y. is offering a $500 prize for a dramatic tenor between 21 and 34 years of age. Send for application before Oct. 21, 1960, to: Music Committee, attention Mrs. Adelaide T. Eakin, Music Prize Chairman.

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The Prince Rainier III de Monaco Prizes in Composition will again be awarded in April, 1961. The competition is in three categories, as follows: Part I, a prize of 5,000 new francs for a work of chamber music up to and including an octet in its instrumentation, and of about 30 minutes' duration; Part II, a prize of 10,000 new francs for a work for orchestra alone lasting about 30 minutes; Part III, a prize of 30,000 new francs for a lyric work for the theatre lasting about three hours with entr'actes included. The MSS. must be received before March 1, 1961, by the Secretariat General of the competition. Information may be had by writing to: Secretariat General, Concours de Composition "Prince Rainier III de Monaco," Service des Archives, Palais de Monaco.

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■ The second annual contest for the Arthur Shepherd Composition Prize, sponsored by the Cuyahoga Section of the Ohio Music Teachers' Association, is open to contestants. The adult section will award $200 for a song cycle or group of related songs with one or two instruments for accompaniment, not to exceed 15 minutes in duration. The contestant must be a current resident or have been an established resident of at least three consecutive years in the State of Ohio and be 20 years of age or older. The Junior section will award a prize of $50 for a chamber work for any three to eight instruments, not to include voice and not to exceed 10 minutes in length. Contestant must be a resident of Ohio. The deadline is Jan. 1, 1961. For further information, address: Miss Frieda Schumacher, chairman, OMTA Arthur Shepherd Composition Prize, Western Reserve University Music House, 11039 Bellflower Road, Cleveland 6, Ohio.

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■ The Hans J. Cohn Music Foundation is offering an award of $300 to the composer of the best Trio for piano, violin and 'cello in its 1961 contest, open to all citizens of the United States. The work must not have been previously published or performed publicly in whole or in part, or entered in other competitions. A clearly legible score must be submitted to the Foundation not later than Jan. 31, 1961, together with a two dollar entrance fee. All entries must be marked with a nom de plume. Address: The Hans J. Cohn Music Foundation, Woodstock, N. Y.

## Hurricane Fails To Daunt Boston

■ The week of the Big Hurricane also brought a flood of tidings of a rush musical season. Aaron Richmond's Celebrity Series, composed of out-of-towners entirely, lists several newcomers to the Hub, and several first Boston recitals: Leonid Kogan, Maureen Forrester, Julian Bream, and Van Cliburn. Other novelties on the bill of fare: The Warsaw Philharmonic, the Solov Dance Theater, the Soloisti di Zagreb, and Dimitri Bashkirov.

The Mason and Fromm Foundations usually provide interesting lists. The latter trust backed several recitals of contemporary music at Tanglewood the past summer. Other devotees of modernity are the musicians of the Fine Arts Quartet, who can be relied on for meticulous Webern and Bartok. The Morning Musicales will ply their 33rd year of morning recitals by out-of-town artists. Harvard, MIT, and Brandeis will continue their cultivation of fine music. The Baltic Series will present four or five concerts, and Paul Cherkassky will produce two with his Civic Symphony.

A new orchestra has appeared, which waves a banner for youth. It is called the Boston Orchestral Society, a training orchestra, which is managed by Ben Snyder, and conducted by Irving Szathmary, lately of New York.

The Zimbler Sinfonietta, first assembled in Boston by the late Josef Zimbler, has been revived under the direction of George Zanofsky. This group has twelve virtuoso string players from the Boston Symphony, and plays to stress little-heard music of the past and worthy contemporary pieces. Around-the-world engagements have been accepted for late summer 1962.

A brand new list makes its appearance with the announced Fenway Series at the Boston Conservatory. These Tuesday evening faculty concerts will concentrate on the literature for unusual chamber combinations. The list contains lecture-recitals, under the general heading "Twentieth-Century Masters," and dance and dramatic presentations.

ROBERT W. DUMM

### Stravinsky Conducts In Buenos Aires

After an absence of 24 years, Igor Stravinsky reappeared as a guest conductor at the Colon Theatre in Buenos Aires on Aug. 29. Stravinsky conducted his "Fire Bird" suite and his "Ode." After the performance of the latter work, the audience rose and gave the composer an ovation.

Robert Craft was the conductor of the first part of the concert, which included several choral works of Bach, an orchestral piece by Weber, and excerpts from Debussy's "The Martyrdom of St. Sebastian."

L. F.

### William R. Steinway Passes

At press time, news was received of the death of William R. Steinway, chairman of the board of Steinway & Sons, at his New York residence on Sept. 22 at the age of 79. Mr. Steinway was a grandson of Henry Englehard Steinway, founder of the noted piano manufacturing firm, and the son of the late Willlam and Elizabeth Steinway. He served from 1909 to 1914 as general manager of the company's European branches, was named a vice-president and director in 1942 and board chairman in 1957. His widow and a sister survive.

### Ingrid Bjoner to Replace Jurinac, Ill., in Coast Opera

An appendectomy has forced soprano **Sena Jurinac** to cancel her appearances with the San Francisco Opera for the current season. General Director **Kurt Adler** announced that he had engaged the young Norwegian soprano **Ingrid Bjoner** to sing the role of Elsa in "Lohengrin," in her American debut, on Oct. 21 and 27. Miss Bjoner has made guest appearances at Bayreuth, Vienna, Berlin and Oslo, and is a member of the Munich Opera and the Opera-on-the-Rhein at Düsseldorf. Mr. Adler booked Frances Bible and Hertha Toepper for Octavian in "Der Rosenkavalier," Miss Jurinac's other scheduled role.

### Bethlehem to Hold Moravian Festival

The Estelle Borhek Johnston Memorial Music Festival will be held at historic Central Moravian Church, Bethlehem, Pa., on Sunday, Oct. 23, at 4 p. m. Robert Elmore, organist and choirmaster, will be in charge of the program, which will include a group of early Moravian anthems; an anthem by Seth Bingham, commissioned by the church for the festival; and "Three Psalms" by Mr. Elmore, also written especially for this event. The instrumentalists will be drawn from the Philadelphia Orchestra, and Clarence Snyder, organist at Longwood Gardens and of Christ Church, Greenville, Del., will be a guest.


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# FORECASTS OF THE OPERA SEASON

THE chief productions and novelties for the 1960-61 opera season in the United States and Canada are summarized in schematic form in the following pages. The productions given prior to the date of this issue are not included. In some cases, the information received was not complete, as some casting had not been concluded when this issue of MUSICAL COURIER went to press.

### METROPOLITAN OPERA ASSOCIATION
**Rudolf Bing, General Manager**

**76th season, opening night, Oct. 24, first prod. in this house of Verdi's "Nabucco," with Schippers, cond.; Rennert, stage dir.; Teo Otto and Wolfgang Roth, designers; with MacNeil, Rysanek, Elias, Fernandi, Siepi and others.**

**Nov. 25, new prod. of Donizetti's "L'Elisir d'Amore," Cleva, cond.; Nathaniel Merrill, stage dir.; with Soederstroem, Valletti, Corena and Guarrera.**

**Dec. 6, new prod. of Gluck's "Alcestis," in English version by John Gutman; Leinsdorf, cond.; Michael Manuel, stage dir.; with Eileen Farrell (Met. debut as Alcestis), Gedda and Cassell.**

**Jan. 26, revival of Flotow's "Martha," in English version by Ann Ronnell, with sets by Oliver Smith and costumes by Motley; Nino Verchi, cond.; Carl Ebert, stage dir.; de los Angeles, Tucker, Elias and Tozzi.**

**Feb. 24, new prod. of Puccini's "Turandot" with Mitropoulos, cond.; Yoshio Aoyama, stage dir.; Cecil Beaton, designer; Nilsson, Moffo, Corelli, and Guarrera.**

**Other revivals, at dates not yet announced, will be: "La Boheme," "Don Carlo," "La Gioconda," "Manon Lescaut," "Rigoletto," "Elektra," (with Inge Borgh), "Tannhauser," Strauss' "Arabella," "Boris Godunov" and "Wozzeck."**

**Repertory for the season also includes "Aida," "Don Giovanni," "Madama Butterfly," "Nozze di Figaro," "Simon Boccanegra," "Trovatore," "Carmen" and "Tristan und Isolde."**

**Among new singers engaged, in addition to Eileen Farrell, mentioned above, are: Leontyne Price and Annaliese Rothenberger, sopranos; Kerstin Meyer and Mary Mackenzie, contraltos (latter Auditions winner); Dino Formichini, tenor; Herman Prey and Eberhard Waechter, baritones, and Bonaldo Giotti, bass.**

### NEW YORK CITY OPERA COMPANY
**Julius Rudel, General Director**

**Sept. 29, opening night, a benefit perf. for the company, double bill of Monteverdi's "Orfeo" (in Italian), with Yarick (debut), Sarfaty, Souzay (debut), and others, Stokowski, cond.; West, stage dir.; Oenslager, designer, and Joffrey, choreog., and Dallapiccola's "The Prisoner" in English, with McKnight, Treigle, Cassilly, Stern, Macurdy; Stokowski, cond.; West, stage dir., Oenslager, designer.**

**Oct. 6, revival of "The Pirates of Penzance," with Meister, Kobart, Porretto, Chapman, Vokotatitis, Beattie; Irving, cond.; Roedler, stage dir.; Condell, designer; Campbell, cost.**

**Oct. 12, revival of "Der Rosenkavalier," with McKnight, Bible, Raskin, Brooks (debut), Pease, Ludgin, Alexander; Rudel, cond.; Herbert, stage dir.; Condell, designer.**

**Oct. 19, Amer. premiere of Egk's "The Inspector General," in English version, with composer as cond. (U. S. debut); Ball, stage dir.; Weishar, designer; Campbell, cost.; Brooks, Kobart, Sarfaty, Lesawyer, Crain, Beattie, Macurdy.**

**Oct. 30, revival of "Rigoletto," in Italian, with Sarfaty, Lesawyer, Alexander, Quilico, Hecht; Buckley, cond.; Fletcher (debut), stage dir.; Joffrey, choreog.**

**Other works in the repertory this fall: "La Boheme," Stravinsky's "Odeipus Rex" and Orff's "Carmina Burana," "Cosi Fan Tutte," "Carmen," "Madama Butterfly," "La Traviata," "The Mikado." The series extends to Nov. 6.**

### LYRIC OPERA OF CHICAGO
**Carol Fox, General Manager**

**Oct. 14, 21, 24, "Don Carlo" with Roberti, Simionato, Tucker, Gobbi, Christoff, Mazzoli and others; Votto, cond.; Christopher West, stage dir.**

**Oct. 17, 19, 22 and 28, "Aida" with Price, Simionato, Ottolini, Mazzoli, Ventriglia, Merrill and others; Votto, cond.; Maestrini, stage dir.**

**Oct. 26, 29, 31, "Marriage of Figaro" with Berry, Streich, Lipton, Corena, Ludwig, Waechter, Schwarzkopf, Caruso and others; Krips, cond.; West, stage dir.**

**Nov. 2, 5, 7, "La Boheme" with Scotto, Yarick, Cesari, Tucker, Mazzoli, Noel, Corena; Gavazzeni, cond.; Maestrini, stage dir.**

**Nov. 4, 9, 12, "Carmen" with Madeira, Scotto, Cassilly, Merrill and others; von Matacic, cond.**

**Nov. 11, 14, 19, "Tosca" with Tebaldi, Di-Stefano, Gobbi and others; Gavazzeni, cond.; Maestrini, stage dir.**

**Nov. 16, 18, 21, "Die Walkure" with Nilsson, Brouwenstijn, Vickers, Hotter, Ludwig, Wilderman and others; von Matacic, cond.; West, stage dir.**

**Nov. 23 and 25, "Fedora" with Tebaldi, Di-Stefano, Gobbi and others; von Matacic, cond.; Maestrini, stage dir.**

**Nov. 26, 28, and Dec. 2, "Madama Butterfly" with Price, Lipton, Cassilly, Cesari and others; Gavazzeni, cond.; West, stage dir.**

**Nov. 30 and Dec. 3, "Simon Boccanegra" with Gobbi, Tebaldi, Tucker and others; Gavazzeni, cond.; Maestrini, stage dir.**

### THE LITTLE ORCHESTRA SOCIETY, INC.
**Thomas Scherman, Director**

**In addition to other concerts this New York group will give the following dramatic productions:**

**Oct. 10, first full-length perf. in U. S. of Richard Strauss' one-act opera "Daphne"; program also includes N. Y. orch. debut of Ivan Davis, winner of 1960 Franz Liszt International Piano Competition. At Town Hall.**

**Oct. 31, Jean Francaix's "Le Diable Boiteux" ("The Limping Devil"), to be sung in French; the chamber opera, designed for concert, is based on a novel by Lesage, has a libretto by Francaix and is scored for 2 characters (tenor, bass) and 15 instruments. Town Hall.**

**Feb. 27, "La Cambiale di Matrimonio" ("The Marriage Contract") opera buffa by Rossini, in an English translation by Scherman.**

**There will also be hearings of Berlioz's "L'Enfance du Christ" (Dec. 19) and Handel's "Judas Maccabaeus" (Dec. 12).**

**The programs of Oct. 10 and Feb. 27 will have previews on the preceding Friday evenings at Whitman Hall, Brooklyn College, for the student and faculty.**

### AMERICAN OPERA SOCIETY
**Season 1960-61 at Town Hall**
**All evening performances**

**Nov. 1, Gluck's "Orfeo" with Giulietta Simionato; Antonio de Almeida, cond.**

**Dec. 3, Handel's "Hercules," with Elisabeth Schwarzkopf; Nicola Rescigno, cond.**

**Jan. 10, to be announced.**

**Feb. 21, Bellini's "Beatrice di Tenda," with Joan Sutherland; Rescigno, cond.**

### NBC OPERA COMPANY
**Samuel Chotzinoff, Producer**
**Peter Herman Adler, Musical Director**

**Dec. 25, Menotti's "Amahl and the Night Visitors."**

**Jan. 1 (3-5 p. m. EST), world premiere of Leonard Kastle's opera "Deseret," based on the life of Brigham Young, libretto by Anne Howard Bailey, with Kenneth Smith, Judith Raskin, John Alexander, Rosemary Kuhlmann, Marjorie McClung and Mac Morgan. Adler, cond.**

**February, repeat of an opera previously given (date and work to be announced).**

**March 26, Moussorgsky's "Boris Godunov."**

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**Also on the NBC TV-network's schedule (though not by the NBC Opera Company) is:**

**Dec. 16, 8:30-10 p. m. EST, premiere of "The Golden Child," opera with score by Philip Bezanson, to be produced on "The Hallmark Hall of Fame," with Patricia Neway, Jerome Hines, Brenda Lewis, Stephan Douglass, Judy Sanford, David Lloyd, Chester Ludgin, Enrico di Giuseppe, John Wheeler and George Sullivan; Adler, mus. dir.; Herbert Grossman, cond.; Robert Hartung, dir.; Warren Clymer, designer; George Schaefer, prod. The story, set in California "gold rush" days, has a Christmas theme.**

### BROOKLYN OPERA COMPANY
**Guido G. Salmaggi, General Director**

**Fall season of 1960 at Academy of Music (all perfs. on Saturday evenings):**

**Sept. 24, Gala Opera Concert and Puccini's "Gianni Schicchi" featuring Jose Ferrer in the title role; Earl Wild, cond.**

**Oct. 1, "Madame Butterfly" with Diana Moncado; Carlo Moresco, cond.**

**Oct. 8, "Rigoletto" with Igor Gorin in the title role.**

**Oct. 15, "La Traviata"; Enrico Leide, cond.**

**Oct. 22, "La Boheme" with Elaine Malbin as Mimi.**

**Oct. 29, "Aida"; Carlo Moresco, cond.**

**Nov. 5, "Carmen."**


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## SAN FRANCISCO OPERA
### Kurt Herbert Adler, General Director

Home season, Sept. 16-Oct. 27; remaining performances include these highlights:

Oct. 4, Berg's "Wozzeck" (West Coast premiere), in English version, prod. by Bauer-Ecsy and Mason; Geraint Evans, Brenda Lewis and others, Ludwig, cond.; P. Hagar, dir.

Oct. 13, Bellini's "La Sonnambula" (1st San Francisco Opera perf.), Moffo, Stahlman, Hilgenberg, Monti, Tozzi, Foldi, Manton; Molinari-Pradelli, cond.; Yannopoulos, dir.; Nagy, designer. Followed by "Variations de Ballet" (Glazounoff) by San Francisco Opera Ballet.

Oct. 21. Revival of "Lohengrin." Bjoner, Dalis, Konya, Anderson, Boehme, Wentworth; Molinari-Pradelli, cond.; Yannopoulos, dir.; Kerz, designer.

Repertoire for 1960 also includes: Strauss' "Die Frau ohne Schatten," "La Fanciulla del West" (revival), "Der Rosenkavalier," "La Boheme," "Cosi Fan Tutte," "La Traviata," "Carmen," "Tosca," "Simon Boccanegra" and "Aida" (special perf. on Sept. 30 with Rysanek, Dalis, Vickers, Weede, Tozzi and others, Molinari-Pradelli, cond.).

The San Francisco Opera Guild will launch its 21st season at 2 p. m. on Oct. 18, 25 and 26 with three student performances of "Gianni Schicchi" (Evans, Stahlman, Ticho Parly, Alvary, McCann, Wentworth, Romero, Martin, Foldi, Harvey, Standard and others; Hans Georg Schaeffer (U. S. debut), cond.; Yannopoulos, stage dir.; followed by the ballet "Con Amore," with Ottavio de Rosa, cond., and Antonio Setomayor, designer (both U. S. debuts); Lew Christensen, choreog.; solo dancers, Sally Baily and Roderick Drew.

## LOS ANGELES SERIES OF SAN FRANCISCO OPERA

The Southern California Symphony Association, George A. Kuyper, General Director, sponsors the annual visit by the San Francisco Opera Company, this year being the 24th such season, from Oct. 28 through Nov. 16. Program is as follows (the illness of Renata Tebaldi in Italy and that of Sena Jurinac as well early in the season may cause substitutions in some soprano roles):

Oct. 28, "La Traviata," with Moffo, Blum, Pearce and Weede.

Oct. 29, "Simon Boccanegra," with Amara, Gobbi, Zampieri, Tozzi and Evans.

Oct. 30, "Lohengrin," with Bjoner, Dalis, Konya, Anderson and Boehme.

Oct. 31, "La Sonnambula," with Moffo, Stahlman, Hilgenberg, Monti, Tozzi and Foldi.

Nov. 1, "La Boheme," with Tebaldi, Costa, Zampieri, Zanasi and Evans.

Nov. 2, "Girl of the Golden West," with Kirsten, Hilgenberg, Konya, Gobbi and Alvary.

Nov. 4, "Tosca," with Tebaldi, Zampieri, Gobbi and Baccaloni.

Nov. 5, "Der Rosenkavalier," with Schwarzkopf, Jurinac, Stahlman, Boehme, Wentworth.

Nov. 6, "Carmen," with Madeira, Costa, Vickers, Zanasi and Alvary.

Nov. 8, "Madama Butterfly," with Price, Hilgenberg, Zampieri, Zanasi and Anderson.

Nov. 9, "Cosi Fan Tutte," with Schwarzkopf, Hilgenberg, Costa, Lewis and Guarrera.

Nov. 11, "Wozzeck," with Horne, Blum, Evans, Lewis, Parly and Alvary.

Nov. 12, "La Boheme," with Moffo, Costa, Konya, Zanasi and Baccaloni.

Nov. 13, "Tosca," with Kirsten, Zampieri, Weede and Baccaloni.

Nov. 15, "La Traviata," with Costa, Blum, Zampieri and Weede.

Nov. 14, "Aida," with Rysanek, Dalis, Konya, Zanasi and Anderson.

Nov. 16, "Die Frau Ohne Schatten," with Rysanek, Schech, Dalis, Parly and Schoeffler.

Conductors include Varviso, Ludwig, Molinari-Pradelli, De Rosa and Adler, the last General Director of the company.

## DALLAS CIVIC OPERA
### Lawrence Kelley, General Manager; Nicola Rescigno, Artistic Director

Nov. 4-6, new prod. of Donizetti's "Daughter of the Regiment" by Zeffirelli, imported from Teatro Massimo, Palermo, by Neiman-Marcus, with Eugenia Ratti, Luigi Alva, Giuseppe Taddei and others; Rescigno, cond.

Nov. 10-12, "Madama Butterfly" in a new Kabuki conception as dir. by Hizi Koyke, costumed by Yuji Ito, sets by Hocker; Leyla Gencer, Gianni Raimondi, Regina Sarfaty, Niccola Zaccaria, Mario Palermo and others; Rescigno, cond.

Nov. 16-18, Handel's "Alcina" (Amer. stage premiere), in new prod. imported from Teatro La Fenice, Venice, and dir. by Zeffirelli; Joan Sutherland (debut), Blanche Thebom, Monica Sinclair (debut), Zaccaria, Moynagh, Alva and the Robert Joffrey Ballet as guest; Rescigno, cond.

"Don Giovanni" new prod. by Zeffirelli, with Eberhard Waechter, Sutherland, Elisabeth Schwarzkopf, Ratti, Taddei, Zaccaria, Alva and John Reardon; Rescigno, cond.

The Dallas Civic Opera Ballet will appear in "Don Giovanni" and "Daughter of the Regiment." The dances in "Alcina" will be choreographed by Mme. Ani Radosevic (who did the same for the Venice production), with the Robert Joffrey Ballet.

## PHILADELPHIA LYRIC OPERA

Despite a rise in subscription prices, Aurelio Fabiani, president and general manager, reports a 30 per cent increase in subscriptions to the Philadelphia Lyric Opera's fourth season. All 10 productions will be from the Italian repertory. They are:

"Aida," Nov. 11, with Leontyne Price, Flaviano Labo, Irene Dalis and Louis Quilico; Julius Rudel, conductor.

"A Masked Ball," Nov. 25, with Nilsson, Giuseppe Zampieri and Mario Zanasi, Rudel conducting.

"Tosca," Dec. 9, with Renata Tebaldi, Carlo Bergonzi and Walter Cassel, Kurt Adler conducting.

"Cavalleria Rusticana" and "Pagliacci" Dec. 30, with Mary Curtis-Verna, Ercole Bertolino, Robert Merrill, Jon Crain, Leonard Del Ferro and Diana Delmonte.

"La Gioconda," Jan 11, with Curtis-Verna, Eugenio Fernandi, Emo Sordello and Ezio Flagello, Anton Guadagno conducting.

"Rigoletto," Feb. 8, with Gianna d'Angelo, Ettore Bastianini, Giuseppe di Stefano and Flagello, Richard Karp conducting.

"La Boheme" Feb. 21, with Elisabeth Carron, Mario Zanasi and Gerhard Pechner, Carlo Moresco conducting.

"Madame Butterfly," March 8, with Tebaldi, John Olvis, Rosalind Nadell and Sordello, Karp conducting.

"L'Elisir d'Amore," March 24, with d'Angelo, di Stefano and Fernando Corena, Guadagno conducting.

"Lucia di Lammermoor," April 7, with Roberta Peters, John Alexander, Bertolino and Flagello, Moresco conducting. (This is a repeat of last season's success, with the same stars.)

The Lyric has also announced its first annual Opera Ball at $50 a person, and recitals by Nilsson and di Stefano.

## PHILADELPHIA GRAND OPERA

The Philadelphia Grand Opera will offer "Carmen" and seven Italian operas. Principal conductor will be Giuseppe Bamboschek, general manager and artistic director. The operas are:

"La Traviata," Oct. 17, with Anna Moffo, Barry Morell and John Reardon.

"Aida," Nov. 2, with Gloria Davy,. Irene Kramarich, Kurt Baum, Robert McFerrin and Ara Berberian.

"L'Amore dei Tre Re," Nov. 24, with Licia Albanese, Walter Fredericks and Cesare Bardelli.

"La Boheme" Dec. 15, with Margarita Zambrana, Mildred Eller, Daniele Barioni, Lawrence Davidson and Frank Valentino.

"Rigoletto," Jan. 8, with Irene Jordan, Bardelli and di Guiseppe.

"La Rondine," a repeat of last season's successful revival, Feb. 24, with Licia Albanese, Baroni, Josephine Guido and Rudolf Petrak.

"Carmen," March 10, with Gloria Lane, Zambrana, Richard Cassilly and John Reardon.

"Andrea Chenier" April 6, with Albanese.

*(Continued on following page)*

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Applications for degree study beginning in June or in September 1961 are now being considered. Early application is advisable. Degree applications for the Summer Session must be completed prior to May 1.

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*(Continued from preceding page)*

### NEW ORLEANS OPERA ASSOCIATION
**Renato Cellini, General Director**

Oct. 6 and 8, "La Gioconda" with Milanov, Kramarich, McMurray, Gismondo, Wildermann, Bardelli; Cellini, cond.; Wymetal, dir.

Oct. 20 and 22, "Cavalleria Rusticana"; with Ross, Gismondo, Gorin and others, and "Pagliacci" with Calan, Baum, Gorin, Torigi; Cellini, cond.; Wymetal, dir.

Nov. 10 and 12, Massenet's "Manon," with Curtin, Gedda, Torigi, Treigle and others; Cellini, cond.; Wymetal, dir.

Dec. 1 and 3, "Trovatore" with Vartenissian, Kramarich, Labo, Gorin, Hecht; Cellini, cond.

Feb. 23 and 25, "Don Giovanni" with Siepi, Alarie, Simoneau, Kombrink, di Gerlando, Cosmo, Berberian, Voketaitis; Cellini, cond.

March 16 and 18, "Andrea Chenier" with Di Stefano, Raison, Lewis, and others, Cellini, cond.

### PITTSBURGH OPERA, INC.
**Richard Karp, General Director**

Oct. 20 and 22, "Boris Godunov" with George London, William McGrath, Yi-Kwei Sze, Diana Delmonte and others.

Nov. 21 and 23, "Lucia di Lammermoor," with Roberta Peters, John Alexander, Chester Ludgin and others.

Jan. 19 and 21, "A Masked Ball" with Jan Peerce, Elinor Ross, Frank Valentino, Irene Kramarich and others.

March 2 and 4, "La Boheme" with Daniele Barioni, Maria de Gerlando, Ercole Bertolini, Betty Packer and Napoleon Bisson.

April 6 and 8, "Rigoletto" with Robert Weede, Jon Crain, Eva Likova, Earl Corwin and Mary McMurray.

All performances will be conducted by Dr. Karp.

The Pittsburgh Symphony will collaborate. In "Boris" the Opera Chorus will be augmented by the St. Nicholas Cathedral Choir. Desire Defrere and Anthony Stivanello are the stage directors.

Performances at Syria Mosque (3,800).

### FORT WORTH OPERA ASSOCIATION
**Rudolf Kruger, Musical Director and Conductor**

Oct. 26 and 28, "La Boheme," with Lee Venora, Enrico di Giuseppe, Jacquelynne Moody and Richard Torigi.

Jan. 11 and 13, "A Masked Ball" with Ellen Faull, John Alexander, Joann Grillo and Richard Torigi.

April 5 and 7, "Samson et Dalila" with Claramae Turner, Charles O'Neill, William Pickett and others.

### HOUSTON GRAND OPERA ASSOCIATION, INC.
**Walter Herbert, General Director**

Nov. 17 and 19, "Turandot."

Jan 26 and 28 (and student matinees Jan. 27, 31, Feb. 7), "La Traviata."

March 2 and 4, (and student matinees March 1 and 3), "Tales of Hoffmann" (in English).

Next summer there will also be a two to three weeks' run of a production not yet decided upon.

### SYMPHONY SOCIETY OF SAN ANTONIO
**Victor Alessandro, Musical Director**

17th Grand Opera Festival, Spring 1961

Feb. 25, Puccini's "Manon Lescaut" with Dorothy Kirsten, Giuseppe Valdengo, Charles O'Neill, Valfrido Patacchi, Luigi Vellucci and others.

Feb. 26, Strauss' "Elektra" with Astrid Varnay, Frances Yeend, Lizabeth Pritchett, Michael Brandon, Charles Nelson and others.

March 4, Verdi's "Rigoletto" with Robert Weede, Roberta Peters, Richard Tucker, Nicola Moscona and others.

March 5, Verdi's "Aida" with Leonie Rysanek, Giuseppe Valdengo, Belen Amparan, Riccardo Turrini, Nicola Moscona and others.

### OPERA SOCIETY OF WASHINGTON
**Bliss Hebert, Director**

Oct. 20, 21, 22, 23, "The Queen of Spades" by Tchaikovsky, sung in Russian.

Feb. 9, 10, and 12, "Idomeneo" by Mozart, sung in Italian.

April 13, 14 and 16, "Carmen" by Bizet.

All performances will be in Lisner Auditorium.

The American Light Opera Company of Washington:

Sept. 14, 15, 17 and 18, double bill of "The Old Maid and the Thief" by Menotti and "Cox and Box" by Sullivan.

The Washington Civic Opera Company will present Romberg's "The Student Prince" and "New Moon" at dates as yet unavailable.

The Catholic University Opera Workshop will present Rossini's "The Barber of Seville" in English early in 1961.

C. M.

### BALTIMORE CIVIC OPERA COMPANY
**Walter N. Ruth, Managing Dir.**
**Rosa Ponselle, Artistic Dir.**

Oct. 28-29, "Il Trovatore."
Feb. 3-4, '61, "La Boheme."
Apr. 14-15, "Andrea Chenier."

### OPERA GUILD OF GREATER MIAMI
**Arturo di Filippi, General Director**
20th Anniversary Season

Jan. 23, 25 and 28, "Andrea Chenier," with Renata Tebaldi, Ettore Bastianini, Umberto Borso and others.

Feb. 20, 22 and 25, "Martha" with Roberta Peters, Nicolai Gedda, Frances Bible and others; to be sung in English.

### CIVIC OPERA ASSOCIATION OF ST. LOUIS
**Robert Orchard, President**
Spring season in Kiel Auditorium, 1961

April 12, "Aida."
April 19, Giordano's "Fedora."
April 26, "Faust."
May 3, "Il Trovatore."

### PORTLAND (ORE.) THEATER ARTS OPERA ASSOCIATION
**Eugene Fuerst, Musical Director**

Nov. 4, 5 and 6, "Lucia di Lammermoor."
Feb. 10, 11 and 12, to be announced.
May 5, 6 and 7, to be announced.

### CANADIAN OPERA COMPANY
**Herman Geiger-Torel, General Director**
(Dates of productions not given)

"Otello" by Verdi with Aldo Bertocci (debut in this hemisphere), Louis Quilico, Ilona Kombrink and others; Ernesto Barbini, cond.; Geiger-Torel, stage dir.

"The Marriage of Figaro" by Mozart, with Irene Salemka, Heinz Rehfuss, Jan Rubes, Patricia Snell, Darlene Hirst, Andrew MacMillan, Patricia Rideout and others; Walter Susskind, cond.; Peter Ebert, stage dir.; Lester Rice, designer of sets; Suzanne Mess, cost.

"A Night in Venice," by Johann Strauss, with Dodi Protero (debut), Barbara Strathdee, John McCollum, Alexander Gray and others; Ettore Mazzoleni, cond.; Mavor Moore, stage dir.; Clare Jeffery, designer; Joyce Hill, choreog.

In November the company will tour Western Canada presenting "The Merry Wives of Windsor" by Nicolai, and in the early Spring will tour Eastern Canada with "Orpheus in the Underworld" by Offenbach, on a Canada Council grant—some 40 engagements being scheduled.

### VANCOUVER OPERA ASSOCIATION
**Irving Guttman, Artistic Director**

Nov. 5, "La Boheme," with Irene Salemka, Frank Poretta, Milia Andrew, Walter Miller, Peter van Ginkel and Napoleon Bisson; Otto Werner-Mueller, cond.; Irving Guttman, stage dir. (Five perfs. of this work will be given.)

Late April, "La Traviata" with Beverly Bower, Frank Poretta and Igor Gorin; Irwin Hoffman, cond.; Irving Guttman, stage dir. (This opera will also have five perfs.)

## Detroit Grand Opera Announces 1961 Series

■ The Detroit Grand Opera Association has announced for the 1960 season a six-evening, seven-performance series from May 22 through 27. The proposed repertoire is tentative at this writing, but it is likely to consist of: "Boheme," "Turandot," "Aida," "Rigoletto," "Nabucco," "Martha" and "L'Elisir D'Amore." Casts are not yet available, but advance information indicates that some Metropolitan Opera singers will be on the roster.

Barring any last-minute announcements by local groups, the "Met" appears to be the only source of operatic fare available to Detroit opera goers this season. Operatic personalities, however, will be present in the area in concert and recital appearances.

Roberta Peters will be heard on the Dec. 15 and 17 performances of the Detroit Symphony Orchestra under the baton of Paul Paray. Eleanor Steber will be the solo artist with the orchestra on March 23 and 25.

Mary Curtis-Verna, soprano, replacing ailing Hilde Gueden, will open the current season of University of Michigan's Choral Union Series at Ann Arbor on Oct. 6. Another vacancy in the Choral Union Series was left by the lamented Jussi Bjoerling. His replacement has not yet been announced.

ERNEST J. GILBERT


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## Town Hall to Give "Operas-in-Brief"

Designed to give a professional introduction to the world of opera, Town Hall's "Operas-in-Brief" are streamlined performances featuring experienced professional singers of the Amato Opera Company with narration by Anthony Amato. Hour-and-a-half performances are given on Tuesdays (the second of each month), from 5:30-7 p.m. The schedule includes: Oct. 11, "Il Trovatore"; Nov. 8, "Manon," Massenet; Dec. 13, "Luisa Miller," Verdi. 1961, Jan. 10, "Madame Butterfly"; Feb. 14, "La Tosca"; Mar. 14, "Don Pasquale"; Apr. 11, "Faust," and May 9, "Marriage of Figaro."

# TOURING THE OPERA

BORIS GOLDOVSKY *serves as both musical and stage director for the production of "Don Giovanni," now being presented on tour by the Goldovsky Opera Theater.*

**By BORIS GOLDOVSKY**

PRODUCING grand opera with orchestra, scenery, costumes, and elaborate lighting equipment is far from simple under these continually changing conditions. The success of the undertaking depends upon careful planning of the itinerary, on great flexibility of the technical set-up, and it relies heavily upon the morale of the company.

A clever mapping of the touring schedule is one of the most essential requirements. The distances between cities should be kept to a minimum, but the difficulties involved in accomplishing this are very considerable. Traveling performers wonder why it is so often necessary to make detours of hundreds of miles only to return the following day to the same territory. "Why couldn't we have played this date while we were here the day before yesterday?" is a complaint one hears time and time again. It would be nice, indeed, if one could avoid such criss-crossing. Unfortunately, there is no easy way of controlling local desires, conditions and habits, the availability of halls and the competition of other musical events. A compact traveling schedule is a result of clever planning, of much persistence, and of considerable luck.

In the forthcoming tour of "Don Giovanni," the average distance which the company will have to travel on the day of a performance is less than 160 miles. I consider this a triumph of efficient planning on the part of the Herbert Barrett Management. Certainly, it will go a long way in maintaining the well-being of the participants and the quality of the performances.

■ The scenic equipment used by a touring company has to be flexible and capable of adjustment to any size and type of stage platform. Today, the proscenium may be less than 25 feet wide, while tomorrow the scenery may have to be stretched out to fill a 70-foot opening. One must be prepared to perform in places with the most primitive equipment. In some towns, even electric power has to be piped in from outside. All this must, of course, be anticipated and planned ahead of time.

Or, take the question of the orchestra. Only a few halls in the United States have pits of sufficient size to house orchestras for grand opera. Quite often, the instrumentalists have to sit on the same level with the audience and have to squeeze themselves into a pitifully small area. This means that special instrumental arrangements must be provided for, and these have to be made very cleverly, for the ears of the local opera-lovers are sharp indeed. Another vexing problem is the keyboard instrument needed to accompany recitatives in such operas as "Don Giovanni." The average pit is much too small to house a grand piano, in addition to the orchestra. Upright pianos, on the other hand, cannot be relied upon to stay in tune, even when they can be coaxed to the standard pitch used by instrumentalists. Here, the solution is to travel with a small portable electronic instrument which stays on pitch automatically and which can be transported on the truck with the scenery, the costumes, and the lighting equipment.

■ Ultimately, however, the success of the undertaking depends on the morale of the company. The participants will not perform at their best unless they are contented and comfortable, and keeping them in this condition is a matter of proper transportation, good lodgings and palatable food. It is also essential that the members of the company feel respected and liked, and that their reasonable requests and wishes are not disregarded. Musicians and theater folk (who are continually in the public eye and who must always put forth their best efforts and maximum concentration) tend to develop somewhat sensitive constitutions. This is particularly true of singers, whose throats are subject to malfunctioning at the slightest indisposition. Therefore, the director of the tour and the company manager have to be well-adjusted people who are also master psychologists.

When it comes to morale, however, the most important single consideration is the choice of the opera to be toured. The work must offer both a challenge and artistic satisfaction. The most difficult tour which I personally conducted was one in which the music of the opera did not stand up well under constant repetition. The joy of bringing to life, day in and day out, a musical masterwork of absolutely first rank, such as "Don Giovanni," gives all participants an enormous lift which counteracts most effectively all the discomforts and petty annoyances of one-night barnstorming.

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*Widely known as an active force in operatic presentation, Boris Goldovsky is the founder of the Goldovsky Opera Theater (formerly the New England Opera Theater). He also is Director of the Opera Department at the Berkshire Music Center. He is familiar to many radio listeners from his appearances on the Metropolitan Opera broadcasts.*


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# THE NATIONAL SCENE

*A scene at the recent Alaska Festival, when the Community Orchestra and Chorus, conducted by* ROBERT SHAW, *performed the Verdi "Requiem" with soloists* ADELE ADDISON, *soprano,* FLORENCE KOPLEFF, *contralto,* DONALD GRAMM, *bass-baritone, and* JOHN MCCOLLUM, *bass.*

## Boston Opera Groups Primed for Season

■ When the old Boston Opera House was demolished in 1958, and progress took the form of a gaping parking lot, veterans of the box and circle felt as if they had witnessed Valhalla. But stealthily, here in a concert hall, there in a movie house, opera went on being heard, and many local companies sprang up. It seemed as if many a young impresario had carried home a brick from that sonorous debris, and had warmed his souvenir to a flaming resurgence.

Now we count two large operations in professional opera for the Hub, and a healthy contender. The New England Opera Theater, the oldest local company, directed by Boris Goldovsky, continues its blend of musicianship with believable theater, amidst eye-catching backgrounds. Its appeal is not drawn from stars, since it serves as a launching platform for young singers, but its productions are likely to shine in their ensemble sections. This year they open with "Don Giovanni" (in English) on Oct. 13, and the following Monday set out on a 7½ week tour of twenty states and forty towns, many of them housing a college or university. Back in Boston, the company will present (at the Wilbur Theater) "Carmen," on Jan. 31, and on Feb. 7, Massenet's "Jongleur de Notre-Dame," which Mr. Goldovsky has long held in reserve for the appearance of a dancer who could sing well enough. He has appeared. and his name is Thomas Rall.

■ The Opera Group, now three years young and flexing new muscles, is directed by Sarah Caldwell. It carries out its neighborhood canvass for subscribers a little like an old-fashioned barn-raising, with the same "no-nonsense" results. Membership has tripled already, and who knows where the weeks will be found to play to all the subscribers boded this year? Their season begins with Verdi: "Otello," then "La Traviata." Then they will tour with "La Boheme." Back in town for "Fledermaus," and another, still unannounced. Francis Sidlauskis has been named new Executive Director. We are certainly grateful for the Group's part in converting the entertainment dollar to support of the lyric stage, but seriously wonder whether to insert something less overdone would spell certain disaster in attracting a large audience. Probably, it would.

■ John Moriarty, the young coach and director who has been feeding Boston memorable opera via TV Channel 5, is just back from his stint as Assistant Director of the Santa Fe Opera to tell us of his appointment as Chorusmaster-Assistant Director of the Washington Opera Society, which opens with "Pique Dame" of Tchaikovsky. In spite of weekend rehearsals in New York, the dynamic young man has left for another TV series with his neophyte dons and divas.

The New England Conservatory of Music and the Boston University Music Dept., lively elements in the opera picture, have not yet concluded their year's plans. At the Boston Conservatory, Philine Falco, coach, and Attilio Poto, director of opera, have plans for a premiere of Rameau's "Pygmalion," with chorus, orchestra, seven principals, and a big ballet, which will be choreographed by Jan Veen.

The Mozart Festival Orchestra, conducted by Baird Hastings, will spark their season with a premiere of Mozart's "La Finta Semplice (The Clever Flirt") on Jan. 27. It is the composer's first full-length opera in Italian, written at the age of 12, with moving hints of the Countess's role in "Figaro." It is a concert-workshop rendition, which uses Mr. Hastings' sprightly translation, and can be counted on for high style and sheeny polish.

ROBERT W. DUMM

## Chicago Awaits Gala Autumn Music Events

■ When Lyric Opera of Chicago opens its seventh season in The Opera House on Oct. 14 (to run through Dec. 3), a gala performance of Verdi's Don Carlo will present a distinguished cast starring Margherita Roberti, Giulietta Simionata, Tucker, Gobbi, Christoff and Mazzoli, with Maestro Antonio Votto conducting in America for the first time. Thirteen other major artists will also make Lyric debuts during the seven-week season, which will offer four separate series of seven consecutive Monday, Wednesday, Friday and Saturday evening performances.

Twenty-nine presentations of ten operas are scheduled. (See Opera Forecasts, page 12).

■ Other major contributors to Chicago's music scene will also venture upon their most extensive seasons. The Chicago Symphony Orchestra will have an auspicious opening of its 70th year with Fritz Reiner on the podium for the first subscription concerts, Oct. 13 and 14, and for the Saturday evening concert, Oct. 15, it offers an extra event, when Sviatoslav Richter, eminent Russian pianist, will make his American debut with the orchestra. The Allied Arts Corporation (Harry Zelzer, managing director), which opened the music season with three sold-out concerts (at the Opera House, Sept. 9, 10 and 11) by the New York Philharmonic—Bernstein conducting, has expanded its already wide-range program to include, in addition to the 22 concerts offered on the regular Allied Arts Piano Series, Allied Arts Music Series, Zelzer Concert Series, and ballet and travel series, increased individual attractions, theatre, and various other performances, both serious and popular. The Metropolitan Opera and Moiseyev Dancers will return under Zelzer's sponsorship. Allied Arts October bookings list: Alyne Dumas Lee, soprano, Oct. 2; Royal Danish Ballet, Oct. 1 and 2 (opened Sept. 22); The Johnny Mathis Revue, Oct. 9 and 10; Leonard Pennario, Oct. 9; Leonid Kogan, Oct. 16; Shelley Berman, Oct. 18; Vicente Escudero, Oct. 22 and 23; Montovani and his Orchestra, Oct. 23; Julian Bream, Oct. 23; I Solisti di Zagreb, Oct. 30.

■ Chamber Music groups whose concert series for 1960-61 have been announced, are the Fine Arts Quartet, whose series

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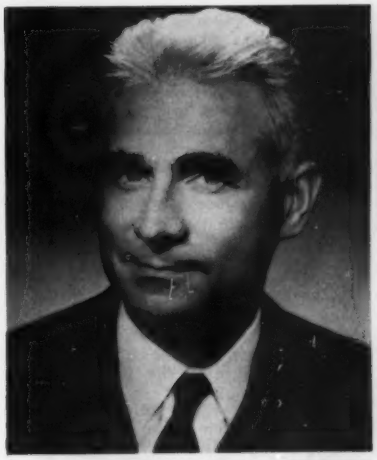
of 14 concerts in the Prudential Bldg. to be presented by the Quartet and visiting artists, opened Sept. 20 (with Oct. 19, the date of its second concert); the Pro Musica Society, which will present the Vienna Wind Ensemble with Friedrich Gulda, guest pianist, at the Crystal ballroom of the Sheraton-Blackstone, Nov. 7; the Chicago Chamber Music Society, opening its six concert series Nov. 9 with a Sonata recital by Francis Akos and Rudolph Reuter; the Free Concerts Foundation, whose first of 8 concerts will be given (Oct. 24 in Simpson Theatre of the Natural History Museum) by the Festival String Quartet and guests Lukas Foss and his Chamber Ensemble; Old Town Triangle Association, whose opening concert at the Park Terrace Concert Hall in the North Park Hotel, Oct. 25, will present first and second desk men of the Chicago Symphony orchestra — Druzinsky, Peck, Akos, Preves and Sturm in works by Haydn, Spohr, Ibert, Mozart and Rousel; Chicago Musical College Chamber Music Series which offers six concerts in Ganz Recital Hall, beginning Oct. 26 when works of Beethoven and Surinach (Quartet for Piano and Strings) will be presented, and the University of Chicago Chamber Music Series, presenting the New York String Sextet in Mandel Hall, Oct. 14. Other chamber series will be presented by Dieter Kober and the Chicago Chamber Orchestra; The Young Artists Foundation, Joseph Kreines, director; Contemporary Concerts, Inc.; and The Bach Society, presenting 6 concerts of Music of the Baroque Period.

■ Leonard Bernstein, his New York Philharmonic, and their three sold-out concerts given in the Opera House Sept. 9, 10 and 11, generated considerable excitement here, and in retrospect left a wealth of rich musical memories. The opening concert—first on the season's agenda—began with Bernstein's Overture to "Candide"—sophisticated, vivid music that lifted one's spirit even while taxing the ear with excess volume of sound.

Bernstein's reading of the Beethoven Seventh was not an altogether satisfying one. An awareness of planned effects (genuine in their intent), always achieved, broke the continuity of the performance, which nevertheless had many noble and moving moments.



JEAN MARTINON, *noted French conductor, appeared as guest with the Chicago Symphony in its series at the Ravinia Festival.*

Bernstein's wonderful command of his virtuoso orchestra was particularly apparent in magnetic performances of Strauss' "Till Eulenspiegel's Merry Pranks" and the second Suite from Ravel's "Daphnis et Chloe."

A children's matinee program of Overtures, and the final Saturday evening concert, in which Mr. Bernstein was soloist in the Beethoven First Concerto for Piano and Orchestra, and led Barlioz's "Roman Carnival" Overture and Bartok's Concerto for Orchestra, were not heard by this reviewer.

■ Mischa Elman's Orchestra Hall recital, Oct. 28, under Bertha Ott's concert Management, will be a highlight of the fall season. Other recitals on the October calendar under the same management, will be given in Fullerton Hall by Elizabeth Swanson, soprano (Oct. 18, and Jeffrey Siegal, pianist (Oct. 25), both winners of the Young Artists contest sponsored by the Society of American Musicians.

DOSHA DEVRIES

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## San Francisco Is Astir With New Opera Projects

■ San Francisco Bay Area music and opera lovers are looking with interest to plans for opera in this area, for the 38th annual season of the San Francisco Opera, scheduled to start Sept. 16, has brought with it news releases regarding plans for a series of spring opera productions by two different groups.

The demise of the Cosmopolitan Opera Company, brought about when an important backer withdrew his financial support, was followed by an announcement of the formation of a committee of local opera supporters to raise funds for a season of summer or spring opera under the aegis of the San Francisco Opera Company and its general director, Kurt Herbert Adler. Objectives of the committee include presentation at popular prices, of works from the standard repertory and those of less familiar composers, past and present, in well-rehearsed and imaginatively-staged productions. The casts would consist of fine young singers and a large array of supporting artists from the West Coast, and musical direction would be in the hands of dynamic and experienced conductors. Artistic policies are under Maestro Adler's supervision; the committee on repertoire and artists includes Mrs. Leon Cuenin, James Schwabacher and Arthur Bloomfield. For the coming spring, plans include familiar works and sprinkling of modern and older repertory material, including a possible presentation of Monteverdi's "Orfeo."

■ The other group interested in spring opera is headed by Dario Shindell, general manager of the defunct Cosmopolitan Opera Company. Its plans follow the policies laid down during Shindell's years with the older organization. Prices, schedules, repertory and policies all revolve around the premise that opera cannot succeed without big-name artists. The two rival groups, with plans to present opera during the part of the year when the San Francisco Opera does not function, are competing for public favor and carrying on fund drives. As a result, opera lovers here might find themselves facing both spring and summer opera series, which would give San Francisco opera for more than half the year.

■ The 38th season of the San Francisco Opera, which listed Puccini's "Tosca" as its opening opera (Dorothy Kirsten replaced ailing Renata Tebaldi in the title role), has attracted much interest because of the West Coast premiere of Alban Berg's "Wozzeck," scheduled for Oct. 4, and its first production of Bellini's "La Sonnambula," set for Oct. 11. This year's season lasts six weeks and will occupy local attention to the exclusion of other musical activities until announcement of the San Francisco Symphony Orchestra's forthcoming season, due some time in December. College and university opera productions planned for next spring have not yet been announced. JOSEPH BISKIND

## Peninsula Festival Offers Premieres

■ Highlights of the eighth Peninsula Music Festival, held at Gilbraltar High School auditorium near Fish Creek, Wis., Aug. 6-21, with Thor Johnson as musical director and conductor, included two commissioned works, Elliot Weisgarber's "Sinfonia Lyrica," written in memory of Ralph Vaughan Williams, and "Nigerian Miniatures" by Fela Sowande, African composer. A concert for young people presented a new edition (first performance) of "A Box of Toys" by Debussy, which was provided with a narrative written and spoken by Donald Richie, film critic of the Japan *Times*, and heard in an orchestral version.

At the final concert, Vivaldi's "Gloria" was sung with the cooperation of the Choral Workshop of the University of Wisconsin, which enlisted a small chorus trained by Edward Sprague. Ilona Kombrink, soprano, and Kay Griffel, mezzo, were the soloists. A first U. S. performance was given to a "Serenade for Orchestra" by Isa Krejci, contemporary Czech composer.

Among other soloists heard in the various concerts were Claude Frank, in Schumann's Piano Concerto and Beethoven's Third; Miss Kombrink, singing the soprano part in Chausson's "Poème de l'Amour et de la Mer" and arias from Verdi's "Otello"; James Standard, bass-baritone, in arias from the same composer's "Don Carlo" and "Vespri Siciliana" and in Ravel's cycle "Don Quichotte à Dulcinée"; Fred Batchelder, playing Dragonetti's A major Concerto for string bass and orchestra; and Charles Treger, violinist, excellent new concertmaster of the orchestra, who was heard in Bartok's Rhapsody No. 1 and other works.

A novel concert was made up of Bach and Stravinsky works and presented the noted harpsichordist Fernando Valenti in the former's D minor Harpsichord and Orchestra Concerto and the Brandenburg Concerto No. 5. Stravinsky was represented by the suite from "Pulcinella" and the "Danses Concertantes."

Appearing as soloists with the Festival ensemble in another event were: Nicholas Kilburn, bassoon; William Preucil, viola; Henry C. Smith III, trombone; Gail Barber, harp; John Krell, flute; Robert Marcellus, clarinet, all members of the orchestra. Unhackneyed works engaging these artists included a U. S. premiere, Vivaldi's Concerto in G minor for bassoon, strings and continuo (F VIII No. 23); Hindemith's "Der Schwanendreher" for viola and small orchestra; Ravel's "Introduction and Allegro" for harp, flute, clarinet and strings; Milhaud's Concertino for trombone and strings. Charles Treger added "A Lark Ascending" by Vaughan Williams, performed with exquisite tone; and Dr. Johnson ended the evening with a robust reading of Wallingford Riegger's "Dance Rhythms," commissioned for the Peninsula Festival in 1955. DOROTHY FEE

## Pittsburgh Symphony Expands Its Season

■ The Pittsburgh Symphony's 34th season, with William Steinberg as musical director and Karl Kritz as associate director, will add two pairs of concerts to its subscription series, totaling 22 pairs.

Two world premieres are listed: Walter Piston's Violin Concerto with Joseph Fuchs as soloist; and David Sheinfeld's "Etudes for Orchestra." Having its American premiere will be Guido Turchi's "Five Comments on 'The Bacchae of Euripides'" in commemoration of Italy's unification in 1860.

Guest conductors include Pierre Monteux, Eugene Ormandy, Carlos Chavez, and two young American batonists: Gibson Morrissey, conductor of the Roanoke (Va.) Symphony, and Donald Johanos, associate conductor of the Dallas Symphony. In addition to Mr. Fuchs, the soloist roster comprises pianists Artur Rubinstein, Robert Casadesus, Byron Janis, Malcolm Frager, Shura Cherkassky, Grant Johannesen and Theodore Lettvin; Gregor Piatigorsky, 'cellist; violinists Leonid Kogan, Christian Ferras and Zino Francescatti; Andres Segovia, guitarist; and Roberta Peters, soprano. Concertmaster Samuel Thaviu and Principal 'Cellist Theo Salzman will perform in Brahms' Double Concerto for those instruments.

The Orchestra's final pair of concerts will offer Haydn's "Divertimento for Wind Instruments" (Chorale St. Anthonii); Mozart's Motet "Exsultate, Jubilate" with Adele Addison, soprano; and Beethoven's Ninth Symphony with Miss Addison, Beatrice Krebs, David Lloyd, Nicola Moscona and the combined choruses of Carnegie Institute of Technology and Duquesne University. A special concert of Handel's "Messiah" will feature as soloists Frances Yeend, Irene Kamarich, Jon Crain and James Milligan with the Mendelssohn Choir of Pittsburgh.

The Pittsburgh Symphony's annual Carnegie Hall, New York Concert on Dec. 5 will repeat its opening program played in Pittsburgh. The list includes Mozart's "Jupiter" Symphony: Haydn's Sinfonia Concertante for violin, oboe, 'cello and bassoon, and Beethoven's 7th Symphony. Soloists in the Haydn work, drawn from the orchestra, will be Samuel Thaviu, concertmaster, Theo Salzman, 'cellist, Arthur Krilov, oboe, and Arthur Kubey, bassoon.

RALPH LEWANDO


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## "Met" Will Continue Philadelphia Series

■ Twenty-six major performances of grand opera are announced for Philadelphia in 1960-61. The Metropolitan will present its usual six, but this time only five will be on subscription and the opener will be a benefit gala. The Philadelphia Grand Opera will again present eight subscription events, omitting two extra operas given last season. The Philadelphia Lyric Opera will again offer ten. (Schedules of the two latter companies appear in Opera Forecasts.) The New York City Opera will visit here twice.

The Met's subscription series as in recent seasons is sold out long before the opening curtain. The opening-night benefit (a first time here) on Nov. 29 is not yet sold out. Seats range from $5.50 to $55 for "Nabucco," with Cornell MacNeil, Eugenio Fernandi, Cesare Siepi, Leonie Rysanek and Rosalind Elias, Thomas Schippers conducting.

The other operas, all on Tuesdays, are "L'Elisir d'Amore" Dec. 20, with Elisabeth Soederstroem and Cesare Valletti; "Tannhauser" Jan. 10, with Rysanek and Hans Hopf; "Alcestis" Feb. 7, with Eileen Farrell; "Martha" Feb. 28, with Victoria de los Angeles and Richard Tucker, and "Turandot," March 31, with Birgit Nilsson and Franco Corelli.

The New York City Opera will present "Cosi fan Tutte," Oct. 20, for the Philadelphia All Star Concert Series and "The Mikado," Feb. 14, for the Philadelphia Forum, both series managed by Emma Feldman.

The American Opera Society, which has given successful concert performances here in recent seasons, is not listed for this year, to our regret.

SAMUEL L. SINGER

## Cleveland Groups Active

■ The Cafarelli Opera Company, under the artistic guidance of Carmela Cafarelli, is presenting "La Traviata" at Masonic Hall on Oct. 9. For 27 consecutive years this group has presented most of the standard Italian repertoire successfully. The roles of Violetta and Alfredo will be sung by Vanna Doglio and Albert Palumbo, of New York; Theodore Gargiulo will conduct the 24-piece orchestra recruited from Cleveland Orchestra musicians. Other members of the opera class to participate are Judith Molnar, Rita Diess, Santo Bonaiuto, David Beaumont in supporting roles and a large chorus.

Bartok's one-act opera "Bluebeard" is being prepared for a first performance here by Assistant Conductor Louis Lane in concert form as one in the regular Cleveland Orchestra concert series. Soloists will be George London and Irene Jordan.

The Karamu Theatre under the musical direction of Herman Wolfes and dramatic direction of Benno Frank will produce Frank Loesser's "The Most Happy Fella" and "Greenwillow," "The Revisor" (Werner Egk), "Noye's Fludde" (Benjamin Britten) and "West Side Story" (Leonard Bernstein).

ROSE WIDDER

## Chautauqua's Season Included Novelties

■ Chautauqua's 87th season, which ended Aug. 28th, was highly successful from the standpoint of musical achievement and attendance. Risë Stevens presented the opening concert to 7,500, and Roberta Peters the final recital of the season on Aug. 27 to an equally large and enthusiastic audience.

The Chautauqua Symphony, under the musical direction of Walter Hendl, Associate Conductor of the Chicago Symphony, performed an outstanding series of 24 concerts—18 symphonic programs with soloists, and the remaining six "pop" concerts featuring five singers and a chorus.

Outstanding soloists included violinists Mischa Mischakoff and Berl Senofsky; pianists Armin Watkins, Ozan Marsh, Walter Hendl, Jacob Lateiner, and Muriel Kilby; and 'cellist Laszlo Varga. Singers included John Alexander, Patricia Berlin, Marjorie Gordon, Mary Judd, Clifford Harvuot, Rosa Savoia and Louis Sudler.

During one week, Senofsky appeared twice with the orchestra in the Brahms and Beethoven concerti, and gave a recital in Chautauqua's amphitheater. Ozan Marsh's performance of the newly revised Kabalevsky Second Piano Concerto was cheered by a capacity audience, Aug. 20. This work is a fine contribution to modern piano concerto repertoire in its newly revised form. Laszlo Varga, principal 'cellist of the Chautauqua and New York Philharmonic orchestras, gave a stunning performance of the Symphony Concerto by Prokofiev. As Hendl was absent to conduct the Hollywood Bowl orchestra, Henry Janiec directed this performance.

Mischa Mischakoff, concertmaster of the orchestra for 32 years, performed the Mozart concerto No. 3 and received an ovation.

■ The Chautauqua Opera Association, under the general direction of John Daggett Howell of New York, provided a brilliant season of productions at Norton Memorial Hall. Guest conductors were Ignace Strasfogel, Walter Hendl, Emerson Buckley and Wolfgang Schanzer. Henry Janiec was the staff conductor. "Cosi fan Tutte," "La Traviata," "The Barber of Seville," "La Boheme," "The Ballad of Baby Doe," and "Carousel" each had two performances, and the last-named was scheduled for an extra matinee. The Robert Joffrey Ballet, Robert Joffrey, choreographer, provided the dance sequences for "Carousel" as well as giving two amphitheater performances. Featured singers in the company included Clifford Harvuot and Calvin Marsh of the Metropolitan; Patricia Brooks, Marjorie Gordon, Angelica Lozada, Frances Wyatt, Dolores Mari, Frances Bible, John Alexander, Nicholas Di Virgilio, David Lloyd, Grant Williams, Robert J. Murray, Val Patacchi, Emile Renan, Hugh Thompson and Nolan Van Way.

The Mischakoff String Quartet presented three recitals in Norton Memorial Hall. The Chautauqua Art Choir under the direction of Paul J. Christiansen appeared twice in recital and Mr. Christiansen prepared the group to sing the choral parts for the Bach "St. Matthew Passion."

More than 70 students participated in the concerts performed by the Chautauqua Student Orchestra, and four of the concerts were broadcast over a national net-work of ABC, with Mr. Janiec as the conductor.


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# Passing of Bjoerling Is Shock to World of Song

■ **Jussi Bjoerling,** eminent Swedish tenor, died in Stockholm on Sept. 9 at the age of 49. He was born Feb. 2, 1911 at Stora Tuna, Sweden. Currently a member of the Metropolitan Opera, he was scheduled to appear there on Oct. 25 in Puccini's "Manon Lescaut" with Dorothy Kirsten, soprano.

After singing at the Metropolitan in the fall, Bjoerling had planned to return home for Christmas. He then was expected to return here for a concert tour starting Feb. 14, 1961, in Englewood, N. J., which included recitals in Washington, D. C., Jamestown, N. Y., at the University of Michigan, the University of Minnesota, and at Hunter College, New York.

According to his concert manager for 25 years, F. C. Schang, board chairman of Columbia Artists Management, Inc., Bjoerling had been complaining for the past two years of pains in his chest and at a concert at Pasadena last Spring asked the audience to excuse him for 30 minutes while he took a rest. There were also similar occurrences in Göteborg and London. However, outside of these incidents he filled a large number of engagements and was reported by the press to be in excellent voice.

Bjoerling was a member of a musical family, and at the age of eight visited the U. S. in a vocal quartet that included his father and two brothers. He studied at the Stockholm Royal Opera School with John Forsell, and made his debut at the Stockholm Opera as Don Ottavio in "Don Giovanni." He appeared with opera companies in Copenhagen, Helsinki, Dresden, Oslo, Prague and Vienna, and in 1936 at the dedication of an American wing to the University of Paris sang there in "La Boheme" as the choice of Toscanini.

In 1937 he came to the U. S. and made his debut as soloist in a New York radio program with Maria Jeritza, sang in recital and appeared as guest with the Chicago Civic Opera in January, 1938. He made his debut at the Metropolitan Opera the following Nov. 24 as Rodolfo. After 1938, except during the years 1941-45, when he remained in Sweden singing in benefit concerts and serving for six months in an artillery regiment, he was heard with the Metropolitan, the Chicago and San Francisco Operas and at the Stockholm Opera.

**JUSSI BJOERLING**

Several years ago he withdrew from the Metropolitan, and sang mostly in concerts, but following a dramatic series of triumphs with the San Francisco and Chicago Operas, he was re-engaged in 1959-60 and won his familiar successes in "Tosca" and other operas.

Bjoerling is survived by his wife, Anna Lisa, his daughter, Ann Charlotte and two sons, Lars Olaf and Anders. The latter is living in Stockholm with his American wife whom he met at Gustavus Adolphus College in Minnesota, where he was a foreign exchange student on a scholarship granted through the Count Folke Bernadotte Foundation.

■ **Dino Borgioli,** 69, noted operatic tenor, died of heart disease in Florence, on Sept. 12. He was born in that city and made his debut in Milan at the Dal Verme Theater in 1918 in "La Favorita."

He was heard in the performance of "Don Pasquale" that reopened La Scala the same year. Borgioli had also appeared in Rome, Madrid, London, Vienna, Monte Carlo, Paris, Buenos Aires and New York. The tenor came to the United States in 1928 and sang in recitals. He was heard in 1932 at the opening performance in the San Francisco War Memorial Opera House and the next season appeared in "Tosca" with Maria Jeritza at the Chicago Opera. His Metropolitan Opera debut was made as Rodolfo in 1935; the following season he was heard there as Don Ottavio in "Don Giovanni."

■ **Mark Hambourg,** 81, pianist and composer, died in Cambridge, England, on Aug. 26, where he was visiting his daughter. The eldest of a trio of brothers who attained musical fame—the others being Boris, 'cellist, and Jan, violinist—Hambourg was born in Russia and at eight played a Mozart concerto with the Moscow Philharmonic. He studied with his father and later in Vienna with Leschetizky. When he was 10 the family took up residence in London, and he made his debut the next year, then touring the world, and making his New York debut in 1898. Becoming a British citizen, in 1907 he married Dorothy Mackenzie, daughter of Lord Muir Mackenzie and they had four daughters. He composed piano works and wrote several books, including an autobiography.

■ **Ernst Victor Wolff,** 70, pianist and harpsichordist and head of piano in the Department of Music at Michigan State University, died at his home in East Lansing, Mich., on Aug. 21. Born in Berlin, Dr. Wolff received the Ph.D. degree at the University of Berlin. He was a teacher in Germany and a performer throughout Europe before coming to America in the 1930's. He first lived in New York City and continued his career as a teacher and performer of the harpsichord and piano. Noted as an interpreter of Handel's music, he made his Town Hall debut in 1936 and appeared on the concert stage throughout the U. S. as a soloist, accompanist and as a soloist with symphony orchestras. Dr. Wolff came to Michigan State University to accept a post in the summer of 1947 as a guest teacher and remained to head the piano section of the music department. In May, 1960, he was awarded the University's Distinguished Faculty Award as "an outstanding scholar, teacher and artist."

## ARTISTS' LOG

**Georgs London** made his Russian debut on Sept. 16 at the Bolshoi Theatre in Moscow in the title role of "Boris Gudunov" and was to sing this part in other cities including Kiev, Riga and Leningrad, but will return to the U. S. for "Met" Opera appearances and a lengthy concert tour in the new season. . . .

**Maria Callas** had an ovation when she sang the title role of "Norma" in the ancient open-air theatre at Epidauros, Greece, on Aug. 24, the first of three such appearances. . . .

Pianist **Moura Lympany** left for London on Sept. 20 to spend six weeks playing in England, Scotland, Holland and Switzerland; on Oct. 10 she appears in the inaugural of a new TV orchestral series on the BBC's "International Concert Hall," in the Khatachurian Piano Concerto. . . .

Contralto **Lucretia West** had an ovation when she appeared as soloist in Mahler's Eighth Symphony under **Dimitri Mitropoulos** at the Salzburg Festival recently . . . **Mieczyslaw Horszowski,** pianist, left on Aug. 30 to give a whirlwind series of recitals in France and Switzerland, but was scheduled to return to the U. S. in September to serve as a judge for the Levintritt Piano Competition. . . .

Among cycles to be heard in New York this fall are the said pianist **Horszowski's** four Mozart concerts including the 18 sonatas and that by the **Duo Lee-Makonowitzky** doing the 10 Beethoven piano-violin sonatas, and **Louis Kentner** playing the Beethoven piano sonatas.

**Elisabeth Schwarzkopf** is adding appearances with the San Francisco Opera to those previously booked with the Chicago Lyric Opera and the Dallas Civic Opera. . . .

**Mary Cleva,** lyric soprano, daughter of **Fausto Cleva,** conductor of the Metropolitan and musical director of the Cincinnati Summer Opera, made her debut with the latter organization recently as the First Niece in "Peter Grimes." She will appear later this season at La Scala, Milan. . . .

**Patricia Brooks,** soprano, a member of the chorus in the musical "The Sound of Music" on Broadway, will make her debut with the New York City Opera Company on Oct. 19, in the role of the Daughter in Werner Egk's "The Inspector General." . . .

**Mr. and Mrs. Alfredo Salmaggi** celebrated their Golden Wedding Anniversary on June 5 at an open house reception for which the six sons and two daughters of the operatic impresario and his wife were hosts and hostesses.

**John Browning,** pianist, made his first national TV appearance on "American Soloist," June 9, an hour-long special in CBS-TV's festival series . . . **Richard Korn,** conductor of Orchestra of America has announced that **Robert Rudié** will be the concertmaster for the series of this organization opening at Carnegie Hall on the evening of Nov. 16. . . .

**Phyllis Curtin** was scheduled to bow with the Vienna State Opera as Violetta on Sept. 20, with **Giuseppe di Stefano** and **Ettore Bastianini** in the cast; on Sept. 25 she was to sing Dido in Purcell's Opera in her debut in Trieste and was later to give recitals in Rome and Milan.

# REVIEW OF RECORDED MUSIC

Reviewed by James L. Boeringer, Arthur Cohn, G. A. Devlin, Peter Dickinson, Ralph I. Friedman, J. Albert Fracht, Russell Kerr, T. W. Thompson

## "Trovatore" with Exceptional Cast

**Verdi:** "Il Trovatore." LEONTYNE PRICE (LEONORA), RICHARD TUCKER (MANRICO), LEONARD WARREN (COUNT DI LUNA), ROSALIND ELIAS (AZUCENA), GIORGIO TOZZI (FERRANDO), LAURA LONDI (INEZ), MARIO CARLIN (RUIZ), LEONARDO MONREALE (A GYPSY), TOMMASO FRASCATI (A MESSENGER), ROME OPERA HOUSE CHORUS AND ORCHESTRA, ARTURO BASILE, CONDUCTOR, GIUSEPPE CONA, CHORUS MASTER. RCA Victor LSC 6150.

The assignments in the Verdi opera hold high interest, for several of the Metropolitan's stalwarts are present, and there is a special interest in the fact that the recording was one of the last, if not the final one, made by the lamented Leonard Warren. His singing as di Luna is superbly accomplished, rich in tone and phrased with great sense of style, and characterized with the sincerity that was always prominent in the noted American singer's art. This will remain as a memorial to his great contribution to American operatic achievement.

Leontyne Price's Leonora is also of great interest, since she is scheduled to appear in this role at the "Met" in the coming season. For this listener, the climax is reached in her thrilling tonal projection of the last act aria, "Amor sull'ali rosee," where she emerges as a great dramatic soprano.

Richard Tucker's Manrico is sung with experienced command of the role and its traditions, and with clarity and power of voice. He is more immaculate in his vocalism than some tenors who tear passion to tatters, particularly in the ringing "Di quella pira."

Rosalind Elias presents a warm, and at times moving, mezzo quality, rather than great contralto depth in the taxing role of Azucena. One felt at times that she did not sing squarely on pitch, however, and the dramatic aspects of the role are indicated, if not completely plumbed.

Tozzi delivers the initial narrative of Ferrando with his usual ample power and fine quality. The other singers are adequate to their lesser roles, the chorus and the orchestra show excellent qualities under the urgent and generally fast-paced baton of Arturo Basile, remembered for his guest appearances in the United States a few seasons ago.

All in all, an album that has fine stereo quality and is available in the new lowered-price policy of RCA Victor.

L. R. T.

## First Recording of Paisiello's "Barber"

**Paisiello:** "The Barber of Seville," opera buffa in 2 acts and 4 parts. GRAZIELLA SCIUTTI (ROSINA), NICOLA MONTI (ALMAVIVA), ROLANDO PANERAI (FIGARO), RENATO CAPECCHI (DR. BARTOLO), MARIO PETRI (BASILIO), FLORINDO ANDREOLLI (YOUTHFUL AND AN ALCALDE), LEONARDO MONREALE (BRIGHTBOY AND A NOTARY), VICTUOSO DI ROMA, RENATO FASANO, cond. Mercury 2-9010. Stereo.

Though more famous in its day, Paisiello's charming setting of the Beaumarchais comedy, with text by Giuseppe Petrosellini, was outshone by Rossini's more vigorous and masterly opera on the same drama. It is, nevertheless, a quite delightful creation by a prolific composer all but forgotten today, and it is a privilege to hear it on discs for the first time.

The Paisiello work was premiered in St. Petersburg in 1782 and soon enjoyed many performances in other European capitals, including Naples and London by some of the leading singers of the day. The libretto is very faithful to the original play, though some elements of political satire have been excised, as was also done by Rossini. (In fact, Beaumarchais is said to have conceived his drama originally as an opera-comique, hence its great adaptability for operatic setting.) The work is an example of the opera-comique at its height of development.

This recording was made in the Teatro Grande of Brescia in 1959. Operalovers are in for a real treat not only because of its innate musical worth but also because of the mechanical presence and sheer beauty of the engineering of this album.

Renato Fasano, conducting the chamber orchestra, Virtuosi di Roma, in this two-act opera buffa, is a perfectionist in his handling of the ensemble, in the details of musical form and histrionic *expertise*. This listener felt transported to an intimate opera house, where one's attention shifted from one part of the stage to another—so lifelike was the performance coming out of the numerous microphones of our stereo set.

All the voices are superior, and the parts are sung absolutely in tune. The vocalism is refreshing in quality, the tones floating (as well-placed voices should), and the text pronounced clearly and crisply.

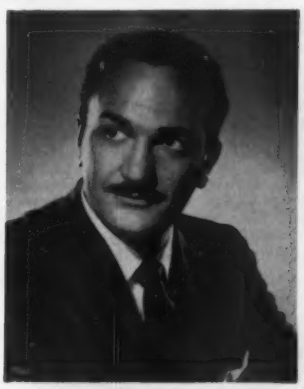
L. R. T.

## Vocal Stars in Uncut "Turandot"

**Puccini:** "Turandot," uncut version. BIRGIT NILSSON (TURANDOT), RENATA TEBALDI (LIU), JUSSI BJOERLING (PRINCE CALAF), GIORGIO TOZZI (TIMUR), ALESSIO DE PAOLIS (EMPEROR ALTOUM), MARIO SERENI (PING), PIERO DE PALMA (PANG), TOMMASO FRASCATI (PONG), LEONARDO MONREALE (A MANDARIN), ADELIO ZAGONARA

RICHARD TUCKER

LEONTYNE PRICE



GIORGIO TOZZI

# NEW RECORDINGS RECEIVED

CHOPIN: The 24 Preludes. Alexander Brailowsky, pianist. Columbia ML 5444, monaural.

BRAHMS: Symphony No. 4. Bruno Walter conducting the Columbia Symphony Orchestra. Columbia ML5439, monaural.

BEETHOVEN: Piano Concerto No. 4 in G major. Emil Gilels, pianist. Leningrad Philharmonic Orchestra, Karl Sanderling conducting. D. SCARLATTI: Sonata in A major, L. 395. Sonata in D minor, L. 421. Mr. Gilels, Monitor MC 2032, monaural.

BEETHOVEN: Piano Concerto No. 3 in C minor. Clara Haskil, pianist; Orchestre des Concerts Lamoureux, Igor Markevitch, cond. Epic LC 3726, monaural.

ELIZABETHEN AND JACOBEAN AYRES, MADRIGALS AND DANCES: The New York Pro Musica, Noah Greenberg, musical dir. Decca DL 9406, monaural.

JOHANN STRAUSS: Waltzes, "Blue Danube," "Emperor," "Roses from the South," "Tales from Vienna Woods," "Voices of Spring," "Wine, Women and Song." Oslo Philharmonic Orchestra, Olvin Fjeldstad, cond. RCA Camden SAS-623, stereo.

PROKOFIEV: "Peter and the Wolf," Jose Ferrer, narrator. The Vienna State Opera Orchestra. Sir Eugene Goossens, cond. Kapp KDC-6002, monaural.

TCHAIKOVSKY: "Allegro Brillante." GLAZOUNOV: "Pas de Deux." GLINKA: "Pas de Trois." New York City Ballet Orchestra, Robert Irving, cond. Kapp KCL-9046, monaural.

THE MUSIC OF FRANZ LISZT. Hungarian Phapsody No. 2, "Mazeppa," "Les Preludes," "Rakoczy March," Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor LSC-2442, stereo.

**RENATA TEBALDI**

(PRINCE OF PERSIA), ANNA DI STADIO, NELLY PUCCI, MYRIAM FUNARI (ATTENDANTS OF TURANDOT), ROME OPERA CHORUS AND ORCHESTRA CONDUCTED BY ERICH LEINSDORF; GIUSEPPE CONCA, CHORUS MASTER. RCA Victor LSC 6149.

RCA Victor has assembled a cast of singing stars of the first magnitude for the chief roles in Puccini's last opera, given in an uncut version and conducted by the dedicated Erich Leinsdorf. This presents for posterity as nearly perfect a performance of "Turandot" as it is possible to produce, this reviewer feels. Every part is so perfectly sung as to be inspiring from any aspect, whether vocal or interpretative. This will probably go down as an example for aspiring younger artists to achieve.

Readers are well aware that Puccini did not live to quite complete his opera, and that the final scene was composed by Franco Alfano after the composer's sketches. The story is based on Carlo Gozzi's drama of the same name and the libretto by those dependable librettists, Giuseppe Adami and Renato Simoni. The world premiere was at La Scala, Milan, April 25, 1926. The musical style is a broadened version of the Puccini idiom, with larger choruses and some harmonic effects deriving from the impressionists and even with a touch of polytonal or atonal flavor.

In this recording, Birgit Nilsson sings the title role with mastery of vocal production, particularly notable being her high pianissimo tones, although she is inclined to project her voice occasionally with a somewhat shrill quality, with some resultant sharpness in pitch. Her voice warms up in later portions of the opera, and the final scenes are done with great assurance and rare loveliness of tone.

Renata Tebaldi's warmth and luscious quality are, as always captivating in the role of Liu, the young slave-girl. She conquers by her dramatic fervor and the sheer beauty of her voice.

Jussi Bjoerling is perhaps the most impressive of all the principals, singing with great beauty of tone quality, power and flexibility of tone as Calaf.

Giorgio Tozzi lends his mellow bass voice in rich volume to the role of Timur, and among the large supporting cast are two others from the Metropolitan—Mario Sereni as Ping and Alessio de Paolis as the old Emperor.

The work of the chorus and orchestra are of the most rich-toned and impressive, under the watchful baton of Leinsdorf.

This recording is one of several issued in recent years, among which one might also mention the fine album brought out some time ago by London Records, with Inge Borkh as Turandot, Mario Del Monaco as Calaf, Miss Tebaldi again as Liu, Nicola Zaccaria as Timur, and Fernando Corena as Ping, the chorus and orchestra of the Accademia di Santa Cecilia of Rome, with Alberto Erede as the conductor. But on several counts we prefer the RCA Victor Recording.

L. R. T.

## Orff's "Der Mond" Is Fairy-Tale Setting

**Carl Orff:** "Der Mond: Ein kleines Welt-Theater." PHILHARMONIA ORCHESTRA, WOLFGANG SAWALLISCH, COND.; RUDOLF CHRIST (THE NARRATOR); KARL-SCHMITT WALTER, HELMUT GRAML, PAUL KUEN AND PETER LAGGER (FOUR YOUTHS WHO STEAL THE MOON); ALBRECHT PETER (A FARMER); HANS HOTTER (AN OLD MAN WHOSE NAME IS PETER AND KEEPS HEAVEN IN ORDER), AND ACTORS WITH SPEAKING ROLES. WILLIAM PITZ, CHORUS MASTER. Angel 3567 B/L (35541-42). Stereo.

Carl Orff's allegorical drama with music, "Der Mond (The Moon)" which he subtitles "Ein kleines Welt-Theatre" or a "theatrical microcosm," is a folk opera based on a Grimm fairy tale. The composer in several of his operas uses folk stories and dialectal treatment with interpersing of spoken lines and music, as he does here. The work was given by the New York City Opera Company several seasons ago in an English version, without pronounced success, but the recorded version put out by Angel has so much authenticity and spirit that it has many highly engaging moments. The droll story concerns a country which the moon's light does not reach,

**BIRGIT NILSSON**

and therefore several town characters decide to steal that body. This leads to much protest by other lands.

Hans Hotter, an artist of world stature both as opera singer and as lieder interpreter, sings the music of Peter, the guardian of Heaven who succeeds in restoring the orb to its rightful place in the sky by a strategem of making the villagers who guard it a bit inebriated.

The final scene is particularly engaging as the moon re-appears in its place aloft and a young child seeing it, runs to fetch the entire family, and the villagers gaze aloft in blissful satisfaction.

The other singers and speakers carry their roles in this folk-inflected score with much charm and aplomb. The youthful conductor is Wolfgang Sawallisch, who made a stir at Bayreuth several seasons ago and who leads the Philharmonia Orchestra in an able version of the score.

In sum, Orff has come up with an answer to the problem of making grand opera palatable to a modern generation. (He might even succeed in weaning some young people away from "rock 'n' roll" with enough of such easy-to-take, semi-humorous operas, thereby removing their attention, for a time at least, from music which appeals to the exciting animal instincts. In his very popular "Carmina Burana," he has given the youthful rhythmic instincts a different outlet in a very simple idiom.) This is a form of opera that, without sounding conventional or artificial, uses rhythm and strong melodies that the public can make their own. They thus emerge from the opera house whistling and humming tunes that have become fixed in their memories.

L. R. T.

# OPERAS AND OPERETTAS ON RECORDS

THE recording of operas, complete or excerpts, has been growing. Many pages have been added to the American discophile's catalogues, especially since the entry of stereo had added a new fullness and definition of sound. The present listing is based on the material received at MUSICAL COURIER'S request from a number of leading American record companies. For obvious reasons —chief of which is the fact that recordings are periodically added and others withdrawn—this can claim only to be complete for the companies here listed, and for the month of October, 1960. For later additions and subtractions from the catalogues, the opera-lover is referred to the Schwann monthly publication.

### ANGEL

Angel has an extended list of opera recordings, some of which feature Maria Callas in leading soprano roles. The following recordings include all the others now available in its catalogue as well:

**Bellini's "Norma," "I Puritani" and "La Sonnambula." Bizet, "The Pearl Fishers." Cimarosa, "Il Matrimonio Segreto." Debussy, "Pelleas et Melisande." Donizetti's "L'Elisir d'Amore," "Lucia di Lammermoor." Gounod, "Mireille." Humperdinck, "Haensel und Gretel." Leoncavallo, "I Pagliacci" (two recordings). Mascagni, "Cavalleria Rusticana" (two recordings). Mozart, "Abduction from the Seraglio," "Cosi Fan Tutte" and "Idomeneo." Ponchielli's "La Gioconda." Orff, "Die Kluge" and "Der Mond." Poulenc, "Dialogue des Carmelites." Puccini, "La Boheme," "Fanciulla del West," "Madama Butterfly," "Manon Lescaut," "Tosca" and "Turandot." Rossini, "Barber of Seville," "Le Comte Ory," "L'Italiana in Algeri" and "Il Turco in Italia." Richard Strauss, "Ariadne auf Naxos," "Capriccio," "Der Rosenkavalier." Verdi, "Aida," "Ballo in Maschera," "Falstaff," "Forza del Destino," "Rigoletto," "La Traviata" and "Il Trovatore." Wagner, "Die Meistersinger" and "Tristan und Isolde."**

Complete operettas on the Angel list include:

**Gilbert & Sullivan, "The Gondoliers," "Iolanthe," "The Mikado," "H. M. S. Pinafore," "Yeomen of the Guard." Lehar, "The Land of Smiles," "The Merry Widow." Johann Strauss, "The Gypsy Baron," "A Night in Venice," "Die Fledermaus" and "Wiener Blut."**

**This is in addition to many recordings of excerpts from various grand and light operas by noted artists.**

### CAPITOL

Capitol features complete recordings of:

**Bizet, "Carmen." Gounod, "Faust." Puccini, "Madama Butterfly," "Gianni Schicchi," "Suor Angelica." Verdi, "Simon Boccanegra." Massenet, "Manon."**

**Also collections of various operatic overtures.**

### COLUMBIA

Columbia Records has a wide range of operas on its list, including some of the rarer, modern works:

**Orff, "Antigonae" and "Carmina Burana." Berg, "Lulu," "Wozzeck." Weill, "Mahagonny," "Threepenny Opera." Schoenberg, "Moses und Aron." Stravinsky, "The Rake's Progress." Blitzstein, "Regina." Gershwin, "Porgy and Bess." Menotti, "The Medium," "The Telephone." Bizet, "Carmen" (excerpts and complete), "The Pearl Fishers." Debussy, "Pelleas et Melisande." Cherubini, "Medea" (highlights). Prokofiev, "The Love for the Three Oranges." Mascagni, "Cavalleria Rusticana" (two versions). Leoncavallo, "Pagliacci" (two versions). Puccini, "Madama Butterfly," "Tosca" "La Boheme" (three recordings). Charpentier, "Louise." Smetana, "The Bartered Bride" (excerpts and complete). Moussorgsky, "Sorochintsy Fair." Handel, "Acis and Galatea." Gluck, "Orpheus and Eurydice," "Der Betrogene Cadi." D'Albert, "Tiefland." Offenbach, "Tales of Hoffmann," "La Vie Parisienne." Donizetti, "Linda da Chamounix," "Lucia de Lamermoor," "Don Pasquale." Mozart, "Cosi Fan Tutte," "La Finta Giardiniera" (highlights), "Don Giovanni," "La Finta Semplice," "Marriage of Figaro." Verdi, "Rigoletto." Gounod, "Faust." Humperdinck, "Haensel und Gretel."**

The light operas on Columbia's list include:

**Johann Strauss, "Fledermaus," "The Gypsy Baron" (highlights), "A Night in Venice" (highlights). Lehar, "The Land of Smiles" and "Paganini" (both highlights, one disk). Zeller, "The Bird Catcher." Lecocq, "La Fille de Madame Angot."**

### DECCA

Decca is presenting both its own opera recordings and the growing list of Deutsche Grammophon Gesellschaft which it is distributing. On the Decca list are:

**Beethoven, "Fidelio." Halka, "Moniuszko" (excerpts).**

**There are also excerpts (on one disk) of various Wagner works by the Bayreuth Chorus and Orchestra; also highlights from "Lohengrin" and "The Flying Dutchman" with singers and orchestra.**

**The Deutsche Grammophon recordings at present available include:**

**Bartok, "Bluebeard's Castle." Berlioz, "La Damnation de Faust." Wagner, "Tristan und Isolde" (excerpts with Bayreuth artists).**

**The latter label also has recordings of sung excerpts from various operas.**

### KAPP

Kapp Records has put out a series of "Operas without Words." In these, the chief melodies from the following works are heard in orchestral recordings:

**Puccini, "Madama Butterfly," "Tosca" "Turandot," "Gianni Schicchi," "Manon Lescaut," "La Boheme," "Il Tabarro." Giannini, "The Taming of the Shrew." Verdi, "Forza del Destino," "Aida," "Otello," "Rigoletto" and "Il Trovatore." Ponchielli, "La Gioconda." Gounod, "Faust." Rossini, "Barber of Seville." Bizet, "Carmen."**

### LONDON

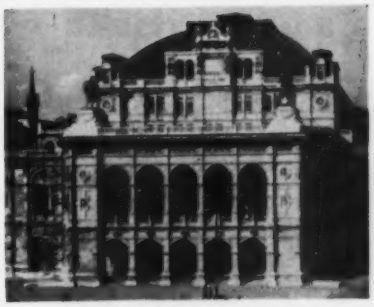
London Records range widely and include complete opera recordings from various nations, including the following:

**Puccini, "La Boheme," "Tosca," "Fanciulla del West," "Turandot," "Madama Butterfly." Wagner, "Das Rheingold," "Die Meistersinger," "Parsifal," "Lohengrin," "Gotterdammerung." Leoncavallo, "I Pagliacci." Ponchielli, "La Gioconda." Giordano, "Andrea Chenier." Richard Strauss, "Die Frau ohne Schatten." Rimsky-Korsakov, "Snegouratchka." Verdi, "Il Trovatore," "Forza del Destino." Borodin, "Prince Igor." Britten, "Peter Grimes." Boito, "Mefistofele." Donizetti, "La Favorita," "L'Elisir d'Amore." Mozart, "Cosi Fan Tutte," "Don Giovanni," "Le Nozze di Figaro." Lehar, "Giuditta." Gluck, "Alceste."**

**There are also many highlights albums, including one of excerpts from "The Magic Flute" by Mozart; Acts I and III from Wagner's "Die Walkure" and an abridged version of Gluck's "Orfeo."**

The complete operettas issued by London include:

**Lehar, "The Count of Luxemburg," "Der Czarewitsch," "The Merry Widow." Kalman, "Countess Maritza." Gilbert & Sullivan, "H. M. S. Pinafore."**



*The Vienna State Opera.*

### MERCURY

Mercury Record Corporation at present offers the following operas:

**Cherubini, "Medea." Donizetti, "Lucia di Lammermoor." Paisiello, "The Barber of Seville." Pergolesi, "La Serva Padrona" (released in September).**

### RCA VICTOR

RCA Victor has an extensive series of opera albums, including a number of the newer works by American and other contemporary composers. Their catalogue includes complete recordings of the following:

**De Banfield, "Lord Byron's Love Letter." Barber, "Vanessa" (complete and selections). Beethoven, "Fidelio." Berlioz, "Damnation of Faust." Bizet, "Carmen" (complete and abridged, also highlights). Debussy, "Martyrdom of St. Sebastien." Donizetti, "Don Pasquale," "Lucia di Lammermoor" (2 versions complete, also highlights). Gershwin, "Porgy and Bess." Gluck, "Orfeo and Euridice" (complete, also abridged, and Act II complete). Leoncavallo, "Pagliacci" (2 versions complete, and highlights). Mascagni, "Cavalleria Rusticana" (2 versions complete, also abridged, and highlights). Menotti, "Amahi and the Night Visitors," "Maria Golovin," "Saint of Bleecker Street." Moussorgsky, "Boris Godunov" (abridged). Mozart, "Marriage of Figaro" (complete and abridged). Offenbach, "Tales of Hoffmann," "La Perichole." Pergolesi, "La Serva Padrona." Ponchielli, "La Gioconda" (complete and abridged). Poulenc, "La Voix Humaine" (Soria Series recording). Puccini, "La Boheme" (complete and 2 highlights discs), "Madama Butterfly" (complete, abridged and highlights), "Manon Lescaut" (complete and highlights), "Tosca" (2 complete versions), Rossini, "Barber of Seville" (complete and abridged). Saint-Saens, "Samson et Delila" (abridged and highlights). Verdi, "Aida" (2 versions complete, also abridged and highlights), "Falstaff," "Forza del Destino" (complete, abridged and highlights), "Macbeth" (complete and abridged), "Masked Ball" (complete and highlights), "Otello," "Rigoletto" (2 versions complete and highlights), "La Traviata" (2 complete, also abridged and highlights), "Il Trovatore" (complete and highlights). Johann Strauss, "Die Fledermaus" (highlights).**

### VOX

Vox issues operas and operettas, including:

**Lehar, "The Merry Widow" (highlights). Schubert-Berte, "Das Driemaederlhaus." Gershwin, "Porgy and Bess" (excerpts for orch.). Weill, "Threepenny Opera" (excerpts for orch.). Kalman, "The Czardas Princess" (highlights).**

### WESTMINSTER

Westminster lists among its recordings several rare items, including:

**Tigranian, "David Beg" and "Anush." Weisgall, "The Tenor." Tchaikovsky, "Eugene Onegin." Prokofiev, "The Flaming Angel." Scarlatti, "Tetide in Scico." Glinka, "Russian and Ludmilla." Moore, "The Devil and Daniel Webster. Zandonai, "L'Uccellino d'Oro."**

# HERE AND THERE

The **Kohon String Quartet** has been appointed quartet-in-residence at New York University. During the 1960-61 academic year the group will give five public concerts at NYU, the first of which took place on Sept. 29 at the University Heights campus. Members are: **Harold Kohon** (also concertmaster of the NBC Opera orchestra, and the Baltimore Philharmonic), **Raymond Kunicki, Bernard Zaslav and Richard Kay.**

Violinist **Albert Rahier** has retired after 17 years' association with the Pro Arte String Quartet, now of the University of Wisconsin. He recently reached the age of 65 and retired for reasons of health.

**Heinz Unger** will leave for a tour in Europe Oct. 1, and will conduct concerts, broadcasts and recording sessions in England, Switzerland and Spain, returning early in the New Year to lead two concerts with the CBC Symphony and his ninth season as conductor of the York Concert Society in Toronto . . .

**Robert Shaw,** who is Associate Conductor of the Cleveland Orchestra, recently also accepted the post of Minister of Music at the First Unitarian Church in that city and made his first appearance in that role on Sept. 25.

Marking the composer's 75th birthday, the concert on Oct. 7, 8 and 9 by the New York Philharmonic will present **Wallingford Riegger's** "Variations for iPano and Orchestra" with American pianist **Zita Corno** making her debut with the ensemble as soloist . . . Pianist **Rose Raymond,** after giving her annual summer course and workshop in New York, flew to Paris for a summer trip including Belgium, Holland, the Scandinavian countries and Switzerland; she returned to resume teaching in New York on Sept. 15.

•

Tenor **Jon Crain** is singing two operatic roles in their American premieres—Apollo in Strauss' "Daphne" with the Little Orchestra Society at Brooklyn College, Oct. 7, and Town Hall, Oct. 10; and Klestakov in Egk's "The Inspector General" with the New York City Opera on Oct. 19 . . . **Stanley Drucker** has been appointed solo clarinetist with the New York Philharmonic after membership in that section since 1948. He succeeds Robert McGinnis, who resigned to accept an appointment as professor of music at Indiana University.

A daughter, Lisa Christine, was born to Metropolitan Opera mezzo-soprano **Mildred Miller** and her husband, Col. Wesley W. Posvar, in Colorado Springs on Sept. 17. The singer will rejoin the "Met" in November to sing the role of Cherubino.

**James Milligan,** Canadian baritone, has joined the Basle Opera Company in Switzerland to sing leading roles during season 1960-61 . . . **Pierre Monteux** was on the podium for the opening of the Berlin Philharmonic Orchestra season on Oct. 6 . . . American tenor **Leonard Del Ferro** has been engaged to sing five performances of Otello with the Norwegian Opera in Oslo.

The world premiere of **Pablo Casals'** oratorio "The Manger," which concerns the birth, Passion and death of Christ, will be given on Dec. 17 in the historic San Diego Fortress in Acapulco, Mexico, with the orchestra, chorus and soloists under the direction of the composer.

Composer **Ulysses Kay** flew to Trieste on Sept. 22 to serve on the International Jury of the Prix Italia, which meets in that city from Sept. 26 to Oct. 3 to select the "outstanding achievements of the year" in music, literature and documentary films . . . **Vivian Rivkin,** American pianist, has received a grant of $1000 from the Evelyn and Norman H. Blankman Foundation, to carry out a project which includes the performance, recording and arrangement for complete publication of all the Mozart piano concertos.

**Raymond Michalski,** young American bass of Bayonne, N. J., won the second prize of RM 3000 in the International Music Competition held recently in Munich. He participated in the contest given by winners and broadcast from that city . . . **William Chalmers** has been appointed choral director of the Baltimore Civic Opera Company, the chorus of which will be enlarged to 65.

**Mrs. Robert L. Hoguet Jr.** was elected Vice-President of the New York Philharmonic Orchestra at the annual meeting of the board of directors on Sept. 20. **George Judd Jr.** was re-appointed Managing Director of the Society and **Carlos Mosley,** Associate Managing Director.

## Royal Ballet Opens Season at the "Met"

The Royal Ballet from Covent Garden arrived in the U. S. on Sept. 6 to open a tour of this country and Canada. The season began with a series at the Metropolitan Opera, beginning on Sept. 11. Among the American premieres being offered by the company are two ballets by Frederick Ashton, "La Fille Mal Gardee" and "Ondine," John Cranko's "Antigone and Kenneth MacMillan's new version of "Baiser de la Fée." The series will be reviewed in a later issue of MUSICAL COURIER.

## Clarion Concerts to Revive Traetta and Porpora Works

At its concert of Feb. 14 next, Clarion Concerts, under the direction of Newell Jenkins, will present scenes from the opera "Antigona" by Tommaso Traetta.

This work was rediscovered by Mr. Jenkins in the Library of Congress. The original autograph was destroyed in the Hesse-Darmstadt Library during World War II.

This is one of three concerts to be given by the organization in Town Hall. The others will take place on Dec. 20 (when Porpora's "lost" Christmas Oratorio will be presented) and Jan. 17, when works of Sammartini, Brunetti, and an "Overture and Litany" by Noel Lee will be heard.

# NEW IDEAS IN OPERA STAGING

(*Continued from page* 6)

Cio-Cio-San's house there also are simplifications of screens, lighting and the like, to suggest a much ampler setting.)

■ To obtain the dramatic effects needed, I strove to get convincing acting from the singers. They were told: "You can't just wave your arms anywhere. Even in small communities, people are acquainted with superior theatre and music through the movies, television and recordings. Nowadays one can also hear the best musical interpretations on LP recordings. Why should one go to an opera house and be disillusioned?"

An incident at a rehearsal typified the "New Way" in our theatre. One of the conductors remarked angrily to a singer that he was "acting, not singing." But the next evening at the performance I was happy to note that the singer had quite forgotten to curb his dramatic action, and it added a great deal to his singing, too.

I feel that one must attain realism in productions today. Thus one can make contact with the audiences, so that they leave the auditorium fully aware that opera is living "theater," an exciting and vibrant experience.

## Song "Pledge of Allegiance" Now in the Public Domain

A measure was signed into law by President Eisenhower on Sept. 13 which places the musical composition, "Pledge of Allegiance to the Flag," in the public domain. The bills signed by the President will lift the copyright on this song which the composer, Irving Caesar, has assigned to Congress. It also provides for the printing and sale of the work to the public. Three arrangements, for voice, band and orchestra, are to be made and sold under the direction of the joint Committee on Printing of the Congress. Each member will receive 300 copies of each version, according to the United Press.

## A Correction

■ We wish to announce that Mr. Fred Margolies is president of the Bronx Civic Opera Association. In the August issue, it was inadvertently stated that Grace Panvini was president. Miss Panvini is a member of the Board of Directors of this organization and serves on the auditions committee.

■ The Experimental Lyric Theatre is now holding auditions for the opening of its fall season. This opera workshop will offer promising young artists full performances, with professional orchestras, costumes, and scenery, of several operas in the coming season. For information call COlumbus 5-0846, or write The Experimental Lyric Theatre, 853 Seventh Ave., New York 19, N. Y.

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## CONDUCTORS

**Sir Thomas Beecham** was the conductor on Sept. 25 when the first of a tape-recorded series of concerts by the Chicago Symphony Orchestra was televised over Channel 13 (Sundays, 6:30 p. m.). . . .


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A six-week cycle titled "Schumann and the Romantic Movement," under the baton of **Leonard Bernstein,** is being presented by the New York Philharmonic to open its season; the series will also include Liszt's "Faust" Symphony. Another six-week series, "Keys to the 20th Century," will be presented by Mr. Bernstein and the Orchestra, March 11 through April 15. . . .

The Houston Symphony, scheduling "Stokowski's Farewell Season," is offering, for those subscribing to the entire series of 15 programs, two free post-season "Bonus Concerts," starring **Eileen Farrell** assisted by the **Houston Chorale,** in an all-Wagner program on April 3 and 4. . . .

**Harry Farbman** has been re-engaged for 1961 as music director of the Redlands (Calif.) Bowl Symphony Orchestra, his fourth season there; he has returned to his posts as associate conductor of the St. Louis Symphony and musical director of the Springfield (Ill.) Symphony . . . **Stefan Bauer-Mengelberg** is the new conductor of the Philharmonic Society of St. Louis, which will present four concerts in its 101st season at Kiel Auditorium. . . .

**Robert Conant,** harpsichordist, director of the Festival of Baroque Music at the Seagle Music Colony, Schroon Lake, N. Y., was assisted by **Fritz Rikko,** who conducted the orchestra and taught string instruments during the festival there, Aug. 21-27. . . .

**Henry Aaron** has been named conductor of the Wheeling (West Virginia) Symphony. . . .

**Joseph Kreines,** director of the Young Artists Foundation, which will give a series of Chamber Music concerts in Fullerton Hall of the Art Institute of Chicago this fall, was one of 28 young musicians who took part in the second annual Seminar in Advanced Musical Studies held at Princeton University. The seminar, under the direction of Roger Sessions, was sponsored by the university and the Fromm Music Foundation . . . **Leo Krakow** has been appointed musical director of the Gary Symphony Orchestra for the 1960-61 season, succeeding the late Désiré Dafauw. . . .

**Sidney Harth,** concertmaster of the Chicago Symphony Orchestra, has been appointed conductor of the Evanston Symphony in the same state. . . .

DOROTHY RENZI, *soprano,* SEYMOUR BARAB, *composer and 'cellist, and* CHARLES RUSSO, *clarinetist, are seen below rehearsing for a recent concert of early Renaissance and contemporary works given under the auspices of the Vocal Centre, New York.*

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**George Szell** flies back early in October to conduct the Cleveland Orchestra, after four September concerts abroad, at the Lucerne Festival (Sept. 7), the Siena Festival in Cherubini's "Missa Solemnis" (Sept. 20), at La Sca'a in the same work (Sept. 26 and 27), and with the West German Radio Orchestra at Cologne. . . .

Violinist **Issac Stern** was soloist in Station WQXR's musical "spectacular" on Sept. 20 (7:30-9 p.m. EST) titled "The Hall That Would Not Die" and offered as a salute to Carnegie Hall; the program also presented Leonard Bernstein conducting the New York Philharmonic, re-creating the original program which opened that hall, including, among other works, Beethoven's "Leonore" Overture No. 3, Tchaikovsky's "1812" Overture and Berlioz's "Te Deum." . . .

## COMPOSERS

NBC has commissioned **Gian Carlo Menotti** to write a fourth work for the NBC Opera; the one-hour-long score is expected to be ready for TV production in the 1961-62 season, according to Samuel Chotzinoff, producer of the company. . . .

**Claire G. G. Polin,** composer and flutist, a member of the faculty of the Philadelphia Conservatory of Music and the Rutgers University School of Music, is writing a Flute Concerto to be performed by the Philadelphia Orchestra and a Symphony, "Cities of Legend," to be played by the National Symphony of Uruguay under Silvio Aladjans. . . .

**Richard Rodgers,** composer member of the American Society of Composers, Authors and Publishers (ASCAP) since 1926, has agreed to serve on the Society's Board of Directors to finish out the unexpired term of his partner, the late Oscar Hammerstein II, until the new elections in December or January. Mr. Rodgers was a director of the Society in 1941-1947.

A Concerto for Accordion and Orchestra by **Charles Camilleri** will be performed by its composer at the Odeon Theatre, Toronto, on Oct. 29. . . .

The fourth work to be written for the Portland (Ore.), Junior Symphony under its grant from the Rockefeller Foundation, "Chameleon Variations" by **William Bergsma,** given its premiere on April 23 last, and scored for full orchestra, has been made available for rental by Galaxy Music Corp. . . .

Contemporary religious music composed by **Virgil Thomson, Russell Woollen, Heitor Villa-Lobos, Francis Poulenc** and **Igor Stravinsky** was featured in "The Sound of Worship" on "Look Up and Live" on the CBS Television Network Sunday, Sept. 18 (10:30-11:00 AM, EDT), by **C. Alexander Peloquin,** organist, choir director and composer, who directed the Peloquin Chorale of the Cathedral of Saints Peter and Paul (Providence, R. I.). . . .

# The International Scene

## Edinburgh Festival Plans New Opera House

■ Mid-festival at Edinburgh. Robert Ponsonby is finishing a five years' stint as artistic director before handing over to his successor, the Earl of Harewood, cousin of Queen Elizabeth and until lately controller of opera planning at Covent Garden. When he took the post Lord Harewood made it known that he regarded a properly equipped opera house as a prime necessity for the festival's future. It looks like he may now get Edinburgh's support for the project. Figures of £1,000,000 ($2,800,000) for a new building and £250,000 ($700,000) for converting an existing one have been mentioned. Funds may be raised mostly by private subscription, but a suitable site has not yet been found.

Meanwhile the existing Kings Theatre has again housed this year's resident opera, provided by Glyndebourne (whence came the original idea for a festival at Edinburgh) after a lapse of five years. The company brought north its productions of "Falstaff" (with Geraint Evans) and "I Puritani (with Joan Sutherland), on which I have already commented in a previous report, and added to these an enterprising triple bill featuring revivals of Wolf-Ferrari's "Susanna's Secret" and Busoni's "Arlecchino" with the British premiere of "La Voix humaine," the one-act, one-woman lyric monologue by Jean Cocteau and Francis Poulenc.

As you know, Cocteau wrote it originally just 30 years ago for the French actress Berthe Bovy, who had a considerable stage success as the cast-off mistress clutching desperately at a last telephone call from her lover, having tried suicide and failed. Self-sufficient in straight prose form, it would need music of genius to add much to it as an opera. Poulenc, apart from setting the soprano's vocal inflections to Cocteau's satisfaction, supplies little more than a watery whole-tone commentary in the score he composed for it last year.

I found the result trivial in conception and tiresome in effect, although French soprano Denise Duval gave an impressive solo performance, with a degree of dramatic eloquence rare in a singer. The work as a whole was overshadowed even by the picturesque, sentimental charm of "Susanna's Secret," beautifully produced, and especially by the fierce satire of "Arlecchino," a lively score that lacks the extra touch of memorability to make it better known. John Pritchard secured excellent musical performances of all three.

Pritchard, with his Royal Liverpool Philharmonic Orchestra, also directed both the major orchestral premieres: Sir William Walton's Second Symphony and Humphrey Searle's Third. Walton's matched expectations but did not exceed them. He has remained true to the style that made such an impact in his First Symphony 25 years ago, but its successor does not have the same compelling power of thought behind it. Its exuberantly youthful first movement, glittering with deftness of orchestration, declines into a meandering slow movement and a crude set of variations on a passacaglia theme (twelve notes, but rooted in the G minor triad) for a finale.

Searle's symphony, however, successfully unites serial technique with subjective musical impressions of Mediterranean scenes, animated by powerful strokes of imagination. The orchestral color is apt to be lurid, but the ideas and treatment carry conviction. It was preceded by Berg's "Lulu" suite, with soprano Helga Pilarczyk, in a Musica Viva concert where works are first verbally introduced and musically illustrated, then played, and afterwards thrown open to public discussion among performers and audience.

Otherwise the concerts followed a conventional enough pattern, distinguished chiefly by Carlo Maria Giulini's superb conducting of Verdi's "Requiem" at the inaugural concert and by the marked improvement in the locally-based Scottish National Orchestra since the appointment of Alexander Gibson as principal conductor a year ago. Too little was made of Mahler's centenary, and too much of Chopin's and Schumann's 150th anniversaries. I left Edinburgh before the Leningrad Symphony arrived, but hope to comment later on their subsequent, same-program concerts in London.

NOEL GOODWIN

## Contest for Operatic Singers at Vichy Fete

■ Two important events marked the third period of the Vichy Festival—the two preceding ones having taken place in June and July. There was, first, the Contest for Lyric Art, which was held for the first time. It had to do with the discovery of young singers of the theatre, possessing the vocal, musical and stage qualities which would permit them to enter upon a career with the greatest chances of success. After two severe elimination tests, six young candidates were chosen and presented in costume in scenes prepared in advance. The tests were given with other artists of renown and with an orchestra led by conductors of note. The first prize of 4000 new French francs (about $800) was given to Caterina Orvalho-Laborde, a French singer of Portuguese antecedents and a coloratura soprano of great promise. As Rosina in "The Barber of Seville" she gave us some remarkable and beautiful singing, marked by great evenness and correctness, as well as ease. The young artist also happens to be quite pretty and she performs on stage with finesse and spirit.

CHARLES MUNCH *conducted the Vichy Orchestra in a program of works by Fauré, D'Indy and Roussel at the recent Festival in that French city.*

Among others singled out were Daniele Millet, mezzo, as Charlotte in "Werther," Jean Soumagnes as Don Quichotte and Marc Neto as Boris Godunov — all three possessing a promising *métier*. The jury included M. R. Loucheur, director of the Paris Conservatory, and the majority of the operatic and stage directors of France, as well as journalists of special ability.

■ The other event was the concert conducted by Charles Munch, one of our greatest batonists, reappearing in France for the first time this year and reserving that honor for the remarkable Vichy Orchestra. His program was composed exclusively of French works. Thanks to his direction—so vital, full of sensibility and humanity — the suite from Fauré's "Pelléas et Mélisande" never sounded so moving, D'Indy's "Symphony on a French Mountain Air" never so colorful , the second suite from Roussel's "Bacchus et Ariane" never so grandiose.

The eminent pianist, Nicole Henriot-Schweitzer, who has had a brilliant career in many countries including the U. S. A., interpreted the piano part in d'Indy's work and then the Concerto by Ravel with a perfection which won an immense triumph with a public that filled the hall.

Among the other manifestations, all of a grand sort, I wish to mention the Ballets of Two Worlds, of Henriques Pimentel, in a program of intensely moving modern makeup with Nora Kaye and Julien Giuliano, choreographed by Herbert Ross, with scores by Bartok, L. Rosenthal and C. Hamilton.

There were also two splendid performances of "Boheme" with Gabriella Tucci and the tenor Raimondi from La Scala, under the direction of G. F. Rivoli and of "Die Walküre," interpreted by artists from Bayreuth, including Astrid Varnay, Ruth Siewert, Feiersinger, Neidlinger and Josef Greindl, conducted by Erich Riede. These various evenings were followed with constant interest by a large public. They did great honor to the celebrated thermal baths resort.

SUZANNE DEMARQUEZ

## Salzburg Stages "Cosi" and Martin Opera

■ Salzburg necessarily concentrates on the operas of its greatest son, Mozart, though not exclusively. In addition to "Don Giovanni," Verdi's "Don Carlo" and Strauss' "Rosenkavalier," previously reviewed in these pages, there was a delightful new production of "Cosi Fan Tutte." This time Guenther Rennert had staged the opera and Carl Boehm adapted his musical interpretation to the director's intentions. The latter aimed at achieving the greatest amount of comedy, if not indeed reverting to the old-time *commedia dell 'arte*. This concept was quite convincing, and it may possibly have established a new Mozart style for Salzburg. The result was a uniformity of action and singing.

All the singers were of assistance to one another in augmenting the dramatic effect of their comedy roles. This was true as to Elisabeth Schwarzkopf, who assumed the role of Fiordiligi, and Christa Ludwig, as her inconstant sister Dorabella. Hitherto they had sung these roles with the greatest delicacy and had always revealed great artistry. Now, however, they combined these musical assets with very intelligent acting. The greatest charm to be seen in Salzburg's operas this season resulted.

The voices of the men engaged in the comedy produced, with the feminine ones, an ensemble effect of the greatest homogeneity. Hermann Prey (as Guglielmo) fulfilled all expectations we have come to have from his work in operas and concerts. Waldemar Kmentt (Ferrando), succeeded well and displayed acting talent as well as mastery of voice. Graziella Sciutti, who performed the role of Despina, deserves the highest praise for her individual and perfect mastery of this part. Carl Doench as Don Alfonso, the "wire-puller" of the comedy, fulfilled his task successfully.

In the Residenz a performance of Mozart's youthful opera "La Finta Semplice" took place. But the attempt to revive this work was a failure, mainly due to the weak adaptation by Bernhard Paumgartner. Bernhard Conz conducted the little opera, and the singing ensemble consisted of artists wholly unknown—young, talented and ambitious. It seems a thankless matter to mention all who participated in this enterprise, but Ingeborg Hallstein and Edith Mathis deserve some credit.

■ Frank Martin, the famous Swiss composer, contributed a religious work to the festival. It was the first production here for "The Mystery of the Nativity," but it had been performed in various concert halls. Here it was staged as a mystery play, since it is based on a medieval French example of this genre. A. Kayser translated the text in a psuedo-medieval language resembling that of Hofmannsthal's "Jedermann." Marguerite Wallmann, assisted by the scenery of Helmut Juergens, staged the work. We felt, however, that this setting had better been omitted, as it gave too cinematographic an effect to serve the high ideals contained in the text.

Martin has succeeded well in creating a fine piece of work, by comparatively simple means. The orchestral part is impressive, and so are the interwoven choruses. The solo parts are well done; they appeal to sentiment, rather than to the intellect. It is, perhaps, no masterpiece, but it is definitely the work of a master and a man of inspiration.

The Berlin Philharmonic, for the first time in its history, was employed to accompany an opera, in this work. The soloists had been carefully chosen, and included Teresa Stich-Randall, who sang the part of Maria with technical excellence and sentiments; Regina Resnik, who sang two roles (Elizabeth and A Priest) convincingly; Waldemar Kmentt, who was very good as Gabriel; Gerhard Stolze, who impersonated one of the devils and proved outstanding; and Otto Wiener as Joseph. Chorus and orchestra deserve the highest praise. Heinz Wallberg conducted with a sure hand and proved a master director.

GERHARD BRUNNER

*(Continued on following page)*


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## Florence Festival Will Add American Fortnight

*Florence*

■ As part of the general American Cultural Exchange program, the introduction of serious American musical works is now getting into full swing here. Previously these have not been too well known and, if heard at all, not too enthusiastically accepted. Now Italy has more residents from the U. S. than ever (especially the Florence U. S. colony being extremely large), and the very active United States Information Service is doing everything it can to blend American and Italian culture in the province of Tuscany.

We have already mentioned the fine impression made by Noah Greenberg's Pro Musica Antiqua in "The Play of Daniel" at the Florence Festival. Perhaps as a result of this artistic triumph, the Maggio Musicale has plans to include an entire "American Fortnight" in its 1961 festival program. It hopes to present the world premiere of Roger Sessions' opera "Montezuma," based on a book of Antonio Borgese, Italo-American writer. Efforts are also being made to invite a major American symphony orchestra to participate next year, perhaps from Philadelphia or Cleveland, and to give the Italian public its first view of Bernstein's musical, "West Side Story." Appearances of first-rank chamber music groups and one of the major American ballet companies are being mentioned.

■ This friendly understanding in the realm of music has also been promoted by the presence of many American music students, especially those who are the happy beneficiaries of Fulbright scholarships. Esteemed and well received everywhere, such young men and women musicians are offered opportunities not only to make interesting progress in their special fields under the guidance of prominent teachers, but also to test their progress in public appearances.

They also do their share in helping to make known new works by American composers. Such was the case when two young pianists trained at Juilliard School of Music—Joseph Rollino and Paul Sheftel, who have been studying for two years in Rome with Guido Agosti—formed a two-piano team. At one of the popular summer concerts in the enchanting courtyard of the Palazzo Pitti they presented works of Mozart-Busoni and Schubert, also David Diamond's attractive and well conceived Concerto for Two Pianofortes, and Francis Thorn's suite "Broadway and 52nd St.," The latter is a jazzy piece which testifies more to the composer's past activities at Hickory House (New York restaurant which features jazz music of high type) than his studies with Hindemith and Alexei Haieff. The offerings, given before an audience heavily sprinkled with foreign visitors, were received most cordially.

GISELLA SELDEN-GOTH

*A scene from the Zurich Opera's production of Verdi's "Otello," with James McCracken in the title role and Maria van Dongen as Desdemona, as staged by Herbert Graf, director of the company.*

## Orchestral Events At Lucerne Festival

■ Lucerne has organized her festival around a star symphony orchestra rather than around star opera divas. A committee of seven delegates from the major Swiss symphony orchestras comes together during the winter to name the more than 100 members of the festival orchestra. These musicians travel to Lucerne during the summer and rehearse for three days before each symphony concert. There are four of these during the festival period and each is conducted by a different conductor.

The more than five hours of rehearsal, which contribute to the success of the concerts, must accomplish two major functions: the instrumentalists must be welded into a unified group that plays as one man and they must become accustomed to the style and ideas of the variety of conductors.

Sir John Barbirolli led the orchestra in the second symphony concert with a program that was not up to festival standards by any means. It opened with Malcolm Arnold's overture "Tam O' Shanter," a concoction of attractive melodies, lively counterpoint, vivid harmonies, and colorful orchestration in the finest contemporary style without saying much as a total work.

Fauré's "Pelleas et Melisande" Suite for Orchestra is lush with 19th century romanticism, and Barbirolli does this with great warmth and flavor. The final work, Debussy's "La Mer," was played with technical superiority by an orchestra which had been assembled for only a short time. Its greatest fault though, in Barbirolli's version, is that it is sectional and becomes a matter of finished portions that seldom add up to one unified whole.

Probably the greatest disappointment for this writer was Isaac Stern's performance of the Brahms Concerto for Violin. The damp weather may have been to blame for his inadequate left hand intonation. And it could have easily affected the tone of his marvellous instrument, for it tended to be strident and hard in the upper register and lacking in warmth and sonority in the lower octaves. He is always a technical master, but this evening his détaché stroking appeared to lack the suave beauty of former occasions. However, the second movement was a lyrical song that reflected this master violinist's usual artistry. MAURICE FAULKNER


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## Mexico City Opera Reaches New Heights

■ The season of International Opera, drawing to a close when this was written, has proved to be the most brilliant thus far, both in standards of staging and in the enthusiastic response of the audiences which often filled the auditorium to overflowing.

We have already commented in these columns on the productions of Gluck's "Orfeo" and Gounod's "Faust." Renato Cellini, the artistic director of the New Orleans Opera, conducted both works with great success. For "Faust," Jerome Hines came from New York to give real distinction to Mephistopheles.

The stagings of "Masked Ball" and "Werther" were less impressive. In the Verdi work Giuseppe Di Stefano performed the role of Riccardo (here called "the Governor of Boston") with good effect. Oralia Dominguez (who had returned from European engagements to sing the role of Orfeo opposite Irma Gonzalez as Euridice in Gluck's opera), portrayed the sorceress Ulrica with such power that she became an important part of the plot.

Massenet's "Werther" also gave Di Stefano a splendid opportunity, and his work really carried the show. Apart from his superb acting and singing, there was little distinction to the performance. With more intelligent direction, its rather inane story might have made a better impression.

Though this review is of necessity brief, the general brilliance of the season clearly showed that the Mexican School of Opera and School of Ballet have filled their responsibility well in training students for professional work.

■ Igor Stravinsky, a favorite in Mexico, came here to give two concerts, selecting two of his popular works, the "Ode" and the inspired "Petrushka" suite, taken from the ballet. His pupil and assistant conductor, Robert Craft, directed the First Symphony of Beethoven, and the "Lulu" suite of Berg. One of these programs was played in the National Auditorium, thus giving Stravinsky a wider hearing.

Under the Cultural Relations of the French Institute, Bellas Artes presented Liane Daydé, prima ballerina of the Paris Opéra, and Michel Renault, leading dancer from the same company.

The National Conservatory (Blas Galindo, director), arranged a program of Mahler works, celebrating the 100th anniversary of the birth of this renowned composer. It included the Adagietto from the Fifth Symphony for strings and harp, with Sra. Barrientos the soloist, and five "Songs on the Death of a Child," sung by the mezzo Guadalupe Solorzano, with Dr. Roemer at the piano. The latter spoke on the life and works of Mahler.

Friedrich Gulda, noted pianist, returned to Mexico to play a classical program of Bach, Mozart, and Beethoven's Op. 28. His visit was sponsored by Ernesto Quesada, who brings to Mexico famous artists, and often fills the auditorium with interested listeners.

Marilyn Mason, concert artist from United States, played a series of concerts on the famous organ in the National Auditorium. She is a professor in the School of Music at Michigan University, and has played many recitals in Europe as well as the principal cities in her native land. CHARLES POORE

(*Other International News, page 24*)


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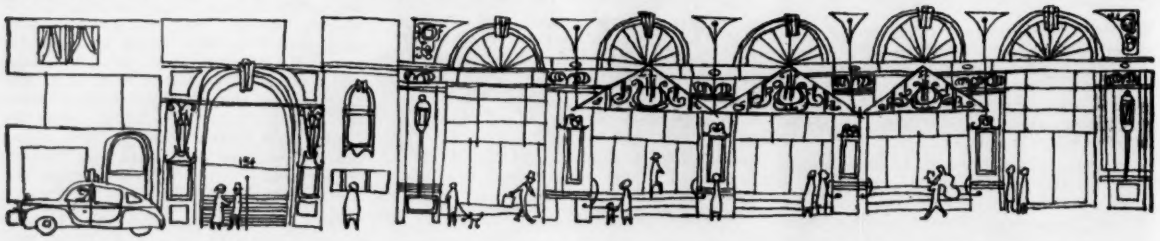
# ALONG 57th STREET



What a sand-blasting, scraping and re-decorating old Carnegie Hall has been undergoing these last few weeks! The former staid mulberry walls have burgeoned instead in white and gold, as those who attended the early season concerts there, including the Philharmonic's opening on Sept. 27, are well aware. Let's hope all the music that is offered there this winter is similarly pristine and shining!. . . .

The Philharmonic, incidentally, looked in fine fettle after its somewhat vertiginous tour extending through many of the summer concert centers of our own Continent, then on to Hawaii and finally to West Germany, under Leonard Bernstein's direction. This idea of summer touring is a novel and in many ways a noble one. . . .

• • •

From Salzburg comes the news that **Herbert von Karajan** has resigned as director of that music festival. Story that has filtered through, whether true or not, is that Karajan favored "big" productions of Mozart operas, while **Bernhard Paumgartner,** president of the festival, a purist in this field, preferred cameo-like productions. Hence the severance. . . .

• • •

**Van Cliburn** has donated $8,000 to the one Protestant Church in Moscow, according to one report as a memorial to his grandfather, following the pianist's recent tour over there. . . . From Brazil comes the heartening report that that country is forming a large symphony orchestra for its new capital, Brasilia, which has arisen in the last year or so on an inland site. The Government has O.K.'d a yearly outlay of $500,000 for five years, and our old friend, **Eleazar de Carvalho** is to organize and conduct it. . . .

• • •

The American Ballet Theatre opened a tour of Russia, under the American-Soviet cultural exchange pact—beginning a visit to five cities there in September, following a week's stay in Poland. **Maria Tallchief** has been booked as prima ballerina. . . .

• • •

The cables have been sizzling with a tirade against dodecaphonic music published by **Dimitri Shostakovich,** who averred that this kind of Music "didn't have any future; it didn't even have a present". Serial composers, please note!. . . .

Dear reader, here is another of those wry summaries of opera plots by **Margaret Walters,** which pays respects particularly to contralto Amneris and her unhappy, unrequited love:

### Operation Aida

Years ago in ancient Egypt, land of
mummies, tombs and scarabs,
Pyramids and cyclops, Egyptians,
Greeks and Arabs,
The Egyptians were ambitious to grab
everybody's dough.
In nearby Ethiopia there was lots of
loot, and so
Rhadames, a captain, Egyptian to
the core,
Went off to Ethiopia to fight a
bloody war.
He took the colored boys and girls
entirely by surprise,
And swiped their lovely princess
before their very eyes!

He took her back to Egypt, and there
begins a tale—
He fell for dark Aida, and scorned
the princess pale.
They made Aida slave girl to serve
the princess roy'l,
Amneris was the lovely's name; she
made Aida toil!
His first attempt successful, Rhadames
went back to fight;
Again he was victorious, Ethiopians
in flight!
Amid the sound of trumpets and plenty
of ancient jive,
With the plaudits of the public and the
blessing of Khedive,
Rhadames came marching back; he'd
cleaned up everything.
Gold, animals and slaves he brought,
and Ethiopia's king.
Amonasro, Aida's pa, the prize he long
had sought.
He didn't recognize him with the
others he had brought.

While everyone was looking at the
new-acquired wealth,
Aida made a date to meet her pa
that night by stealth.
She had a date with Rhadames at
their favorite rendezvous,
So Aida told her loving pa he'd
better be there too!
Now Aida loved Rhadames, but she
also loved her pa—
Who met her by the river and socked
her on the jaw,
And further threatened her with woe,
unless she'd get the dope
On what the army had in mind and if
he'd get the rope.
So poor Aida, helpless, and torn 'twixt
love and duty,
Put Rhadames upon the spot, and
stunned him with her beauty!
He didn't want to tell her the plans
which he had made,
But finally admitted the trap that he
had laid.
Amonasro was listening, hiding all the
while,
So he came out to help her Rhadames
to beguile.
He offered him a princely job, Aida
for his wife,
A really rosy future, a new fascinating
life.
While he was telling her the plan
beside the old Nile river,
Up came Amneris, court and priests
in fury all a-quiver.
They all arose in anger at their idol's
loss of face.
So Rhadames gave up his sword, a
captain in disgrace!

Amneris said she'd save him if he'd
promise her to wed—
But he had long decided he'd take
her slave instead.
"Well, then, I'll not protect you; I'll
seal you in a tomb!
You'd find it much more pleasant,
up in Amneris' room!"
But Rhadames was adamant. Said he,
" 'Twould be a sin
To leave Aida helpless and let you
fence me in!"
So in the tomb they placed him—
(the ceiling price was high).
They thought that they had left him
alone in there to die,
But Aida, faithful lover, had sneaked
into the crypt . . .
So Amneris was the loser, and in the
end got gyped!

• • •

One of the late summer debuts that made a very strong impression was that of **Amy Shuard,** the British dramatic soprano, heard in the title role of "Katia Kabanowa", opera by Janacek, at the Empire State Festival. Mme Shuard appears to be one of those well-trained and substantial-voiced artists whom Britain occasionally sends us. Remember the late **Florence Easton,** who once boasted that she could sing anything from Brünnhilde to Fiora at the "Met", and often did?. . .

• • •

The Stockholm Royal Opera—which had been announced to make its debut in New York in August under the management of **Luben Vichey**—is not coming here after all. Instead, it opened a series at Covent Garden on Aug. 29. The tour here, reportedly was cancelled after the "Met" proved not to be available for the dates desired, and the foreign company's impresario felt it would be a "come-down" to appear in any other theatre than New York's grandest. Too bad, says your GADABOUT

# College Campus and Conservatory

DEAN RAYMOND KENDALL, *of the School of Music at the University of Southern California. The Opera Theater there is one of the most active workshop groups in the country, and is under the direction of Dr. Walter Ducloux.*

### Rieti, Popper and Drucker For N. Y. College of Music

The New York College of Music announces the addition of three noted musicians to its faculty for the 1960-61 season. They are Felix Popper, who will be musical director of the Opera Workshop; Vittorio Rieti, who will teach composition; and Stanley Drucker, solo clarinetist of the New York Philharmonic Orchestra.

Mr. Popper, who joins stage director Albert Felmar in direction of the music school's active Opera Workshop, is now music administrator for the New York City Opera Company, director of the opera department at Aspen, Colo., and active in the summer school's participation in Aspen Festivals. He has been assistant conductor for the NBC Opera Company, and for the Montreal Opera productions. Born in Vienna, he emigrated to England in the late 1930's, and then came to this country, where he is now a citizen, and in whose armed forces he served during World War II.

Mr. Rieti is internationally known as a composer of operas, ballets and instrumental works in many forms. Born in Italy, he became an American citizen in 1940. In 1953 he was commissioned to write a radio opera for the Italian Radio, and the following year won the New York Critics' Award for his Third String Quartet.

Mr. Drucker, as solo clarinetist of the New York Philharmonic Orchestra, is known through public performances and recordings.

The New York College of Music is under the directorship of Arved Kurtz, and opened its 83rd season in September.

SOLON ALBERTI, *New York voice teacher and coach, during the recent Stewart-Rollins Workshop, which he conducted in Wichita, Kan., with voice teachers* RUTHABEL ROLLINS, *left, and* KATHERINE DIXIE, *right.*

### Chatham College Offers Three Short Operas

The Chatham College Opera Workshop 11th summer session, directed by Dr. Fredrick Kurzweil, ended Aug. 29 after three weeks of activity that attracted singers from more than 20 states. There were presentations of operatic excerpts and scenes during the final week. Free to the public, the performances drew capacity attendance in the large, new colonial Chapel. The final night introduced three one-act, modern operas directed by Dr. Kurzweil, and enlisted the services of Pittsburgh Symphony members. The operas were "Comedy on the Bridge" by Martinu; "A Hand of Bridge" by Samuel Barber; and "Gallantry" by Douglas Moore. The music for this event came from a grant from the Recording industries Trust Funds in cooperation with Local 60, AFM.

Assisting Dr. Kurzweil were Elsa Fiedler, George Possell and Ruth Topping, pianists; Neal Harvey Gould, stage director and director of settings and lighting; and Jerome Wennekacker, technical director. Mme. Sylvie Derdeyn was the language teacher.

### MTNA to Hold Biennial Meeting in Philadelphia

The National Biennial Convention (85th year) of the Music Teachers National Association, Inc. will be held in Philadelphia, Feb. 26-March 1, 1961, with the Sheraton Hotel as headquarters. The American String Teachers Association will hold its annual national convention jointly with the MTNA.

### Concert Series For Oberlin

The 1960-61 Oberlin Artist Recitals will include ten concerts, it is announced by the **Oberlin College Conservatory of Music.** The series will open on Oct. 18, with the Cleveland Orchestra conducted by George Szell. Subsequent concerts will be presented by William Masselos, pianist, Nov. 1; Joseph Schuster, 'cellist, Nov. 15; Isaac Stern, violinist, Dec. 6; Adele Addison, soprano, Jan. 10; the Pittsburgh Symphony conducted by William Steinberg, Feb. 7; Cesare Valletti, tenor, Feb. 21; Benno Moiseiwitsch, pianist, March 7; the Cleveland Orchestra conducted by Robert Shaw, March 28; and Andres Segovia, guitarist, April 11.

### Hartt Opera-Theater Will Tour With Prokofiev Work

The three productions of the Hartt College of Music Opera-Theater in the coming season will be Verdi's "Falstaff," Donizetti's "Don Pasquale" and Prokofiev's "The Love for Three Oranges," all to be sung in English. The first two operas will each be given three performances at the Talcott School, Elmwood, Conn.—"Falstaff" on Feb. 23, 24 and 25, and "Don Pasquale" on April 27, 28 and 29.

Prokofiev's work will be given as a touring opera designed for children of elementary school age. Following a tryout performance at the Avery Memorial in Hartford on the evening of Nov. 4, it will open a tour to include Naugatuck, Newington, New London, Wethersfield and Wallingford, Conn.; Greenfield, Mass.; Binghamton and Great Neck, N. Y., with other dates pending. Dr. Moshe Paranov, president of Hartt, will be the musical director and Dr. Elemer Nagy will design sets and costumes and stage the three works.

### Mozart's "Thamos" Staged At The Aspen Festival

■ Mozart's "Thamos, King of Egypt" was given its U. S. premiere on Aug. 7 at the Aspen Music Festival. Izler Solomon conducted the Festival Orchestra, chorus and soloists, the latter including Bonnie Glasgow, Raymond Michalski, Beverly Christiansen, and William Rogers. Norman Singer, Executive Director and Dean of the **Aspen Festival and Music School,** appeared as narrator for his own translation of the play.

### Chautauqua Opera Company In Bermuda Performances

■ The Chautauqua Opera Company under the direction of John Daggett Howell gave fifteen performances of Mozart's "Cosi Fan Tutte" between Aug. 3 and 20 in the open air Festival Theatre in Prospect Park, Hamilton, Bermuda. The artists heard included Frances Bible, Ludmilla Azova, Reri Grist, David Lloyd, Mac Morgan and Andrew Frierson, with Wolfgang Schanzer as the pianist-conductor.

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## SCHOOL NEWS

■ Adelaide Bishop, soprano, has joined the **Boston University** School of Fine and Applied Arts Faculty to teach and direct opera productions for three days a week, but will continue her career as an opera and concert artist, and her affiliation with Mannes College of Music, where she has served as stage director since 1959.

Prof. Allen C. Lannom, a member of Boston University faculty since 1951, has been named to head the new department of Applied Music and Performance there.

■ The Cosmopolitan School of Music, Chicago, announces The Opera Singers Rehearsal Workshop, under the direction of Jean Fardulli. Traditional staging and interpretation of classical scores wil be studied, and opportunity will be given for performance in contemporary settings. Rehearsals are scheduled for Monday evenings from 7:00 to 9:00.

■ Victor Wolfram, pianist, has been appointed Assistant Professor of Music and chairman of keyboard instruction at **Oklahoma State University.** His appointment was effective in September.

■ Norman Farrow, baritone, will fill the post of artist teacher at **Southern Methodist University** in Dallas, succeeding the late Mack Harrell. Mr. Farrow will continue as soloist with the Bach Aria Group and will fulfill other concert and opera engagements.

■ James Pellerite, newly appointed first flutist of the Philadelphia Orchestra, who succeeds William Kincaid, has been appointed a faculty member of the **Philadelphia Conservatory of Music.** The Conservatory is offering 25 $400 scholarships for students who perform on any orchestral instrument and enroll for the Mus. B. degree. Ferdinand Del Negro, bassonist of the same orchestra; Mignon Linck Bozorth, who will teach piano; and Mary Ann Castaldo, who will instruct in harp, are other new members of the faculty this fall.

■ Donald T. Hoiness, concert singer, has been appointed assistant professor of music at **St. Olaf College,** Northfield, Minn. He formerly taught at the College in 1948-50 and has concert, recording, television and stage experience.

■ A one-act opera, "Two Tickets to Omaha, or Perfidy Compounded," with libretto by Jerome Lamb and music by Roger Hannay, was performed by the Concordia College Drama Workshop, Moorhead, Minn., on July 21, 22 and 23.

■ The **Music and Arts Institute of San Francisco** gave a series of summer sessions concerts this year. Among those presented was Tamaki Ida McCracken, soprano, who arrived from Tokyo as a foreign student in 1952 and this year received a Bachelor of Music Degree at the commencement exercises in July.

Fedor Kebalin conducted an orchestra composed of members of the San Francisco Symphony at the 26th anniversary and commencement concert, at which the soloists were: Marilyn Covell, pianist, heard in the Grieg Concerto; Mrs. McCracken, who sang arias by Mozart and Cilea; Clorinda Di Lonardo, soprano, heard in arias by Charpentier and Verdi; Rufina Martin, pianist, who played the Mendelssohn D minor Concerto; and Maureen Lundroth, pianist, who presented the "Suite Georgienne" by Tcherepnin. Miss Di Lonardo, who recently won the Western Division of the American Opera Auditions, appeared as a guest soloist.

■ The Boston University Glee Club of 20 men left early in August for a five weeks' European tour, under Dr. James R. Houghton. The tour was made under the sponsorship of the Adjutant General's Office, Department of the Army, in behalf of the Department of Defense. It included five major cities in Germany and France, and the return home was made from Paris by air on Sept. 11.

■ Three new members will join the staff of the **Cornell College** Conservatory of Music this fall at Mt. Vernon, Ia. They are: Miss Marion Anders, instructor in music (voice); W. W. Kent, Jr., assistant professor of music (strings); and Roland E. Anfinson, assistant in music (woodwinds).

■ At Hertz Hall on the University of California's Berkeley campus Eva Heinitz, gamba player, and Alice Ehlers, harpsichordist, were heard in three recitals exploring 17th and 18th-century works for those instruments during late June and July. Despite the fine acoustical balance of this hall, an instrument such as the viola da gamba still finds itself lost in the spaces; the harpsichord, however, fared better, particularly in the interesting readings of J. S. Bach's "Three Part Inventions" and "Chromatic Fantasy and Fugue" given by Miss Ehlers.

A later event brought harpsichordist John Hamilton in another program of late 17th and early 18th-century works for this instrument. The well-known Alma Trio—Maurice Wilk, violin, Gabor Rejto, 'cello and Adolph Baller, piano—offered a chamber music series in July, two trio programs and a sonata recital for violin and piano. The artistry of these musicians enables them to communicate music of all periods with equal fidelity and conviction, as shown in performances of music by Beethoven, Brahms, Schubert, Ravel, Prokofieff, Bloch and Copland. J. B.


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## AWARDS

■ Two American pianists, Augustin Anievas, 26, of New York, and James Mathis, 27, of Houston, Tex., shared the second prize in the 12th International Busoni Piano Competition at Bolzano, Italy, awarded on Sept. 5. The jury decided that none of the 51 competitors was worthy of the first prize of $800. Third prize went to Imre Antal, Hungary; fourth, to Giorgio Sachetti, Italy; fifth, to John Ogdon, England; sixth, divided between Marie Claire La Roche, of Paris, and François Parrot, Isere, France. An honor diploma was given to Kenneth Wolf, 29, of Cleveland Heights, Ohio.

■ Dinorah Varsi, 20-year-old pianist from Montevideo, was named the winner of the Dallas Symphony Orchestra's first annual Latin-American Soloist Award. She was selected by Musical Director Paul Kletzki and Manager Alan Watrous of the orchestra in a talent search in eight South American countries, and will appear as soloist with the Dallas symphonic organization in January or February, and receive an award of $1,000.

■ Two Latin American and four American student composers will share $6,000 in the eighth annual Student Composers Awards (BMI), it is announced by Carl Haverlin, BMI president. Awards went to: Mario Davidovsky, 25, of Buenos Aires, studying at Juilliard School of Music, for his second String Quartet; Philip M. Glass, 22, of Baltimore, also studying at Juilliard, for his String Quartet; Ellen Glickman, 15, of Brooklyn, a member of Juilliard Preparatory Department, for "Three Short Pieces for Piano"; David Serendero Proust, 25, of Santiago, Chile, studying at the University of Chile, for his "La Leyenda de la Creacion"; David Ward-Steinman, 23, of Alexandria, La., now studying at the University of Illinois, for his Symphony; and Charles Wuorinen, 21, of New York, student at Columbia University, for his "Concertante III."

■ Three $500 grants to veterans from the Foundation for the Advancement of Music of the National Federation of Music Clubs have been made to Edward J. Bousson, Jr., Memphis, Tenn.; John Pintavalle, Elmhurst, N. Y., and Ronald Ralph Roberts, Baton Rouge, La., for the purpose of continuing their musical education.

■ Among the honorary degrees awarded by Yale University at its commencement exercises in June was that of Doctor of Humane Letters to Cole Porter, composer and lyricist, who received his degree in absentia.

■ The National Orchestral Association received a first award for its rehearsal broadcast program, "Behind the Scenes in Music," heard over Station WNYC since 1943, from the Institute for Education by Radio-Television of Ohio State University recently.

■ The **Sutro School of Music** received a citation from the Chamber of Commerce "Los Angeles Beautiful" committee at a recent luncheon. These awards are given to the most attractive grounds and buildings of that city.

■ The contest sponsored by the Park Avenue Christian Church of New York City for an anthem for mixed voices, with or without solos, in celebration of the Sesquicentennial of the church, has been won by Howard Muller and Ross Hastings, both of New York City. The judges, Frederick Swann, organist at the Riverside Church; Bassett Hough, organist and director of music at the Church of St. Matthew and St. Timothy; and Solon Alberti, organist and director of music at the Park Avenue Christian Church, decided to divide the award. The prize-winning works will be sung on Sundays, Oct. 9 and 16 at the church.

■ Winners of the Chicagoland Music Festival's operatic contest who appeared with the Festival orchestra in Soldiers Field, Aug. 20, before an audience of 75,000 were Martha Webster, mezzo-soprano, presently a pupil of Robert Long, chairman of the voice department of Chicago Musical College of Roosevelt University, and Virgilio Dionori, tenor, who is an artist student of Sonia Sharnova of the artist faculty of Chicago Conservatory.

**Richard Tucker,** leading tenor of the Metropolitan Opera, will serve as honorary vice-chairman for the 20th annual observance of National Bible Week, Oct. 17-23, it is announced by Edward C. Werle, chairman of the board, New York Stock Exchange, and national chairman for this year's observance....

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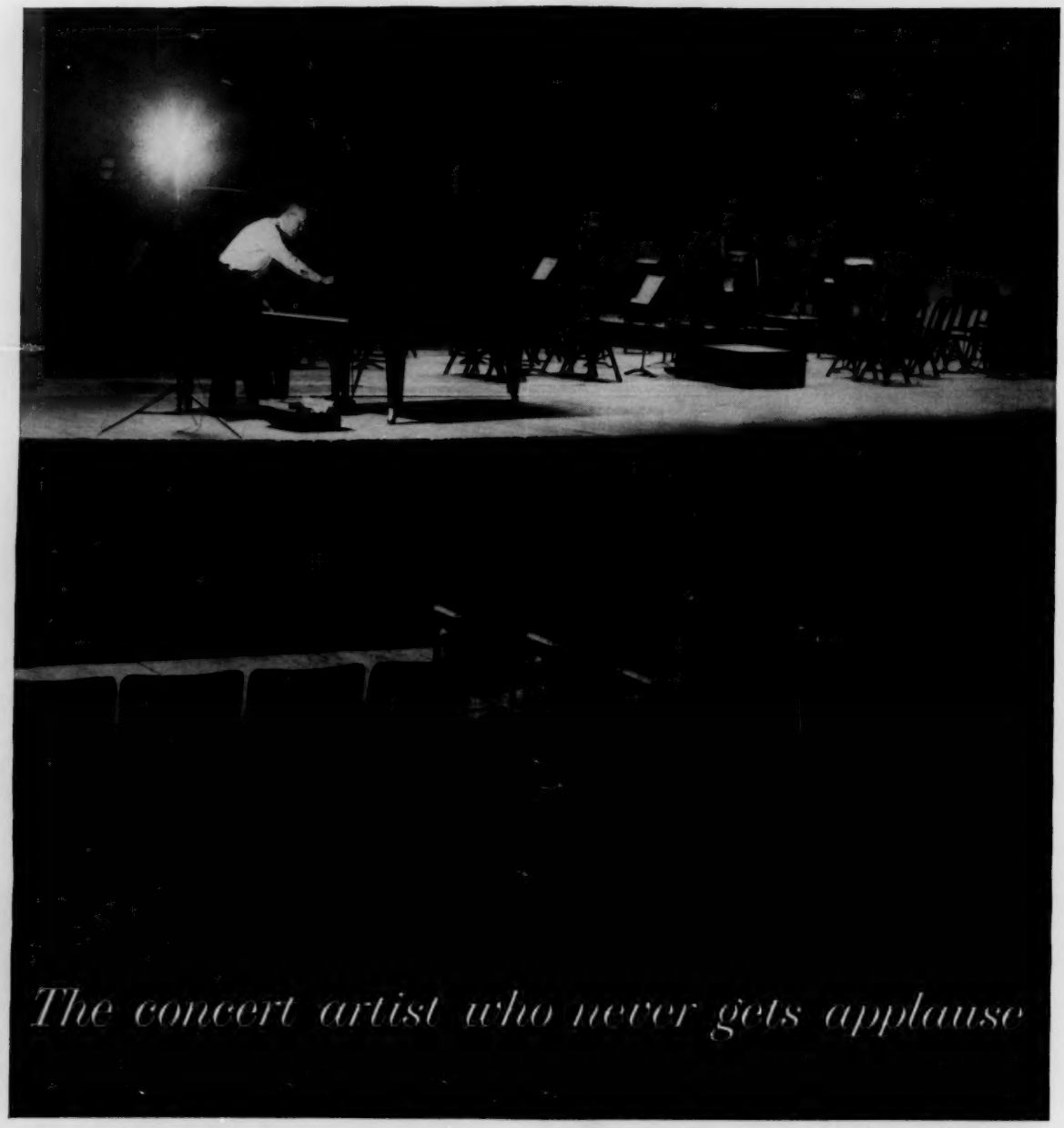


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